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ABSTRACT

Designed primarily for English faculty at two-year colleges in California, "Inside English" includes articles on major instructional, curricular, administrative, and employment issues of concern to teachers in the field as well as information on the activities of the English Council of the California Two-Year Colleges (ECCTYC). This compilation represents a complete run of the journal from its inception in Fall 1974 through May 1986 (volume 13)--a total of 40 issues. (AYC)

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inside english

Journal of the English Council of California Two-Year Colleges

FALL 1974

AND

WINTER 1975

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JC 860 419

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The Students' Right To Their Own Language

We affirm the student's right to their own patterns and varieties of language - the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its heritage of dialects and its cultural and social variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language.

Yes

■ George Orwell and Robert Frost said long ago that the student had "a right to his own language." Deeply interested in the teaching of English, both writers criticized passionately any modern tendencies leading to the standardization of style.

After resisting the attempts of his own teachers to edit his style, Frost fought the same battle again and again with the teachers of his children. When his daughter Lesley encountered the "precisians" on the faculty at Wellesley, Frost attacked them: "... I thought we had revised our teaching in English to give the spirit its chance from the very first day in school and every step along the way, not counting on it to wait to all."

Though Frost never completed college, after his poetry made him well known he was sought after by many college faculties. As a teacher of composition, Frost advocated that we "incite literature." He believed most composition courses destroyed the very thing an education should foster: "School days are the creative days and college and even high school undergraduates must be about making something before the evil days come when they will have to admit to themselves their minds are more critical than creative."

In numerous essays and finally in his telling fictions *Animal Farm* and *1984*, George Orwell argued that a determined resistance to the destruction of individual style was civilization's way to save itself. Orwell and Frost rightly saw that a refusal to homogenize language was the first and most important step in bringing a halt to the homogenization of man which the future still threatens.

The defense of the English language....has nothing to do...with the setting up of a "standard English"....nothing to do with correct grammar and syntax, which are of no importance so long as one makes one's meaning clear....or with having what is called a "good prose style".

George Orwell, "Politics and the English Language"

Just how close we are to that dread possibility can be seen in this vision of the coming years, as dreamt by Dr. Simon Ramo, one of the founders of the prestigious think-tank *TRW*.

> It is commonly accepted that one of the strongest conceivable levers for social advance would be one world language. The closer we all are, and the busier our communications, the less we can afford the Tower of Babel. Zealots have long tried to sell the world an acceptable universal language, but in the past, the economic and socials pressures were simply not strong enough to make the project succeed. Computer technology, however, is generating new forces which just might be powerful enough to break down the traditional resistance.
>
> Consider the situation a few decades from now, when a tremendous volume of business information will flow across national boundraries, in great quantities and at high speed, largely from computer to computer - including financial data from banks and clearing houses; stock market transactions; material orders to keep production lines going; scheduling and shipping data of all kinds; control and decision information; sales and inventory data. Now, the technology and economics underlying the design of computer communications systems requires an efficient, logical language, one in which the facts are processed with the greatest clarity, in the minimum of time. Computers want a language with no multiple meanings and no confusion. Computers want a precise relationship between the message and its meaning - no poetry, no reading between the lines, just factual data and logical phrases to connect the data. So, for computers talking to computers, we can be sure there will grow up a simple, literal, logical language for common use around the world.
>
> It will not necessarily be easy for the many interested parties to reach a firm agreement about this. There are several types of computer languages in use even now. Others will be developed, and their respective merits will be argued. But these issues will be resolved by the technologists of all lands with much less deference to national pride, or other irrelevent considerations, than would be the case if we and the Russians and the French tried to choose among English, Russian, French, and Esperanto, or to throw together some combination of existing languages. When the engineers and the economists, who are relatively objective, have completed their task, it will force upon all nations a considerable degree of compliance. To this extent, the nations will be locked together in additional common interests.
>
> This in turn will have further effects. Computers communicate with man, as well as with each other, and man's language cannot be unaffected by this interaction. A machine in the Soviet Union will

CONT. ON PAGE 6

No

■ On an occasion when Gilbert Murray ventured a correction to her translation from the Greek, Jane Ellen Harrison wrote to him that she would not be corrected in this matter. "I knew this before you were born," she tells him, "but not being a pedant I object to the meretricious prestige that some people attach to the present infinitive." Alas! Those dear dead days of comfortable pedantry are lost beyond recall. Most of the English teachers I know would say good riddance and identify themselves with Miss Harrison. The author of "Students' Right to Their Own Language" obviously views us as being in the camp of--it would be too flattering to say he identified us with--Gilbert Murray. But be assured, good sir, we cherish no academic fondness for those elderly but otherwise delightful and dedicated schoolmarms who taught us that it was "bad" English to ever split an infinitive. We know now that they were not familiar with the patterns of relative clauses and that when they inveighed against the terminal preposition they didn't know what they were talking about. Most of us are at home and doing well in our own dialects and mighty proud of it, too. Some of us even dig another dialect or two. Nor are we ill at ease in the intricacies and subtleties of EAE.

If I seem to protest too much that we do not completely lack competence in the discipline which we profess, let me quickly temper that pride and add that humility in the same discipline is daily enforced by the rigors and challenges of the classroom. This if nothing else makes us aware that no one of us knows all he needs to in such disciplines as linguistics (psycho-socio-, et.al.), semasiology, semiology, lexicography, phonology, etc.--not to mention body language. But we read, we listen, and we do take courses.

Nor are we devoid of sensitivity to the human needs of our students in the classroom. We do not snicker and point fingers at their physical or intellectual shortcomings. Our sense of social justice would prohibit our ridiculing or shaming a student of a minority group because of his dialect--even if our outraged academic sensibilities made us want to; and our social conscience would forbid us even the inclination. We need no John Dewey *redivivus* bearing the banner of reconstructionism to tell us our social duties. Our own education was already the beneficiary of that wave of the future.

In short, I find the air of the essay under discussion to be patronizing at the least, if not actually derogatory.

Now, having cast my gall and somewhat relieved my accumulated tensions (accumulated during the reading of the essay), let me offer some surcease for those I may have excited. Although directed toward what I perceived as a patronizing *air*, my immoderate reaction also indicates, however obliquely, an area of agreement in content. I do indeed favor a liberal attitude toward language and a need for understanding its social implications, and I applaud the call for a humane concern for the student who finds himself by virtue of his dialect more distantly removed than others from the main stream of written English, whether it is called another dialect, standard English, or EAE. Its boundaries may be vague; it may have its eddies and backwaters, its narrows and white waters; tributary influences may alter its character. But it remains a main stream, and the printing press, as the essay notes, has made it so. It matters not what phonological or elocutionary divarications may occur in oral executions; the text retains--for our time at least--a common character that is an accepted (my idiolect makes a distinction between *acceptable* and *accepted*) means of communication to English speaking people everywhere. Let us call it EAE. It remains a stubborn and irreducible fact, regardless of the quibbles over the meaning, spellings, and arrangements of words that may attend in its train. And if one is to enjoy to any substantial degree the benefits offered by our society--inequitable though the distribution may be--he must accommodate himself to that fact. I for one will not lead the student to expect that that society will trouble itself much to accommodate itself to him.

If this is the language that society requires in its laws, letters, contracts, reports and a myriad of other written materials, then I think the teacher of English composition would mislead and do a disservice to a student if he failed to teach that language to one who says that he wants to make his way in that world.

I am not speaking of any inherent or intrinsic superiority of EAE over any other dialect. Few today I think would be so snobbish. All dialects, of course, are adequate to the needs that produced them; but this is not to say that any one dialect (or language) is as good as another without regard to purpose, although in some areas, e.g., belletristics, any may function effectively. But society recognizes regional and dialectal literature as such and does not confuse it with EAE, the dialect it has accepted and considers necessary to carry on its affairs. If this is the language that society requires in its laws, letters, contracts, reports and a myriad of other written materials,

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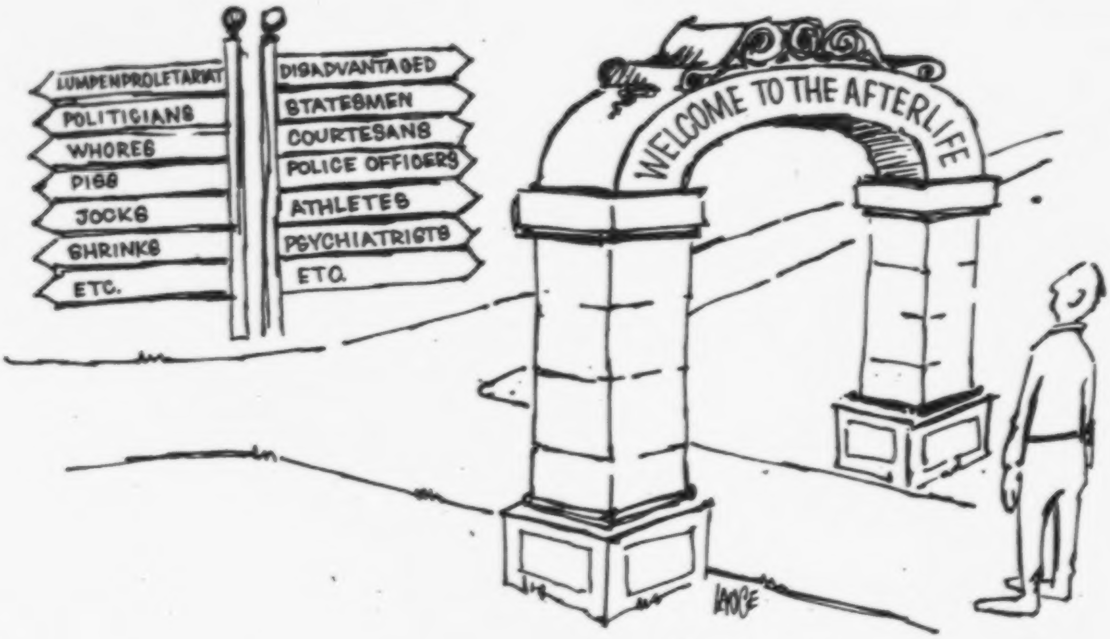
Fall, 1974

i.e. inside english

The Journal of The English Council of the California Two-Year Colleges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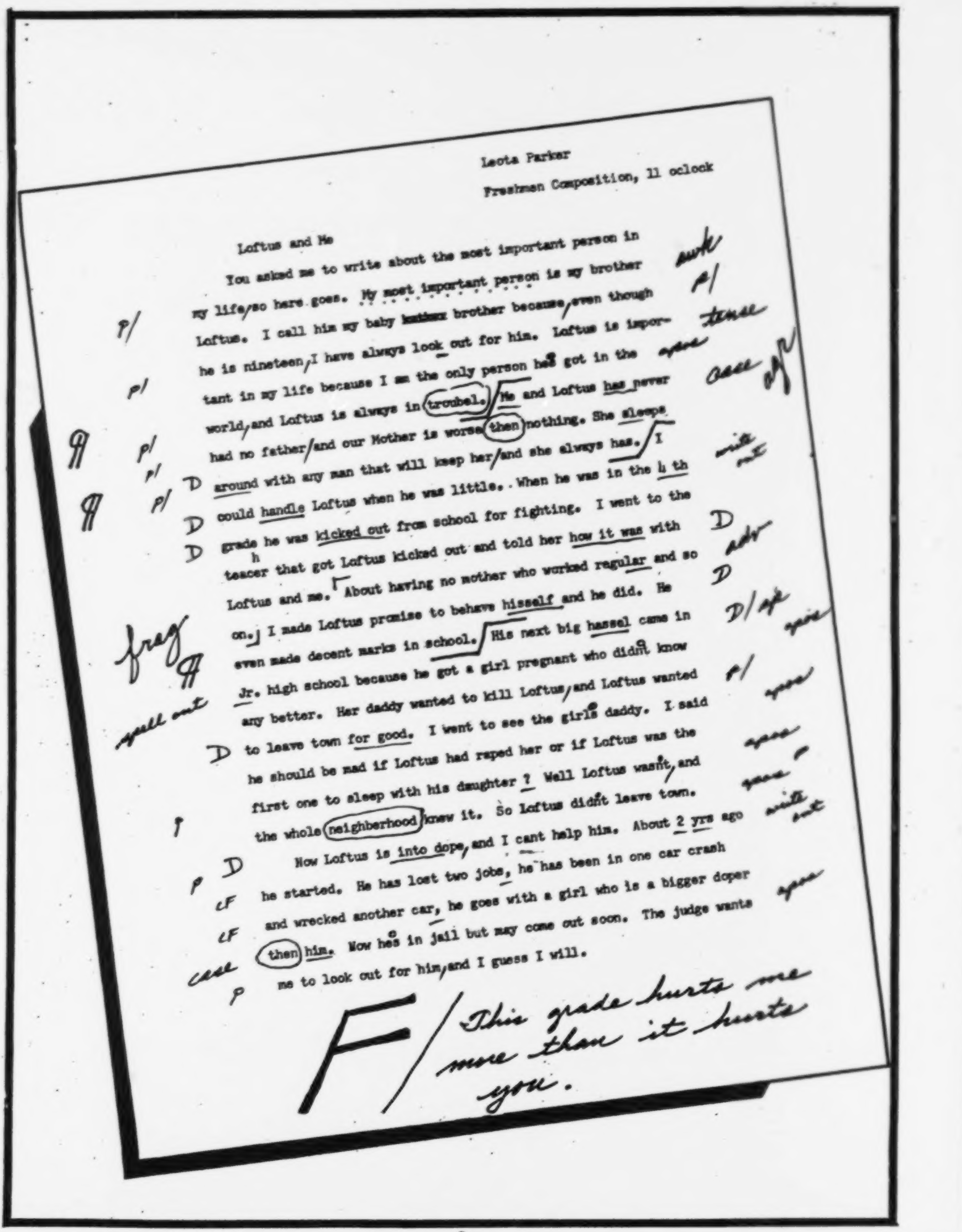

Leota Parker

Freshman Composition, 11 oclock

Loftus and Me

You asked me to write about the most important person in my life so here goes. My most important person is my brother Loftus. I call him my baby brother because even though he is nineteen I have always look out for him. Loftus is important in my life because I am the only person hes got in the world and Loftus is always in troubel. Me and Loftus has never had no father and our Mother is worse then nothing. She sleeps around with any man that will keep her and she always has. I could handle Loftus when he was little. When he was in the 4 th grade he was kicked out from school for fighting. I went to the teacer that got Loftus kicked out and told her how it was with Loftus and me. About having no mother who worked regular and so on. I made Loftus promise to behave hisself and he did. He even made decent marks in school. His next big hassel came in Jr. high school because he got a girl pregnant who didnt know any better. Her daddy wanted to kill Loftus and Loftus wanted to leave town for good. I went to see the girls daddy. I said he should be mad if Loftus had raped her or if Loftus was the first one to sleep with his daughter ? Well Loftus wasnt and the whole neighborhood knew it. So Loftus didnt leave town.

Now Loftus is into dope and I cant help him. About 2 yrs ago he started. He has lost two jobs, he has been in one car crash and wrecked another car, he goes with a girl who is a bigger doper then him. Now hes in jail but may come out soon. The judge wants me to look out for him and I guess I will.

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F / This grade hurts me more than it hurts you.

• Yes

CONT. FROM PAGE 3

be impatient with the vagaries, complexities, and slowness of Russian; a computer in the United States will find English arbitrary and awkward. The Soviet factory manager and the American stockbroker will each be forced to modify his language, to about the same extent *and in the same direction*.

Each computer has the same internal requirements for a language different from either of the two "natural" tongues, so the latter will evolve, not toward each other, but toward an entirely different kind of language, the logical, efficient, consistent, simple language that the computer best talks, thinks, and works in.

The most striking development, in the case of English, will be toward simplicity. In dealing with a computer we will learn that it is better to use not one complex sentence, such as the one I am in right at this moment, but rather a series of simpel, short sentences required. The machine would really like each sentence to consist of just one subject and one predicate, with the subject always in front of the predicate.

This modification in style will cater not only to the machine but also to natives of other countries. Each of us has had the experience of trying to speak our language to someone who is unfamiliar with it. We always end up using a series of short, simple sentences. Such as rearrangement of our language structure would also make it easier for a machine to translate what we have said into similar simplified foreign languages.

In addition to simplicity, "natural" languages will also tend to evolve toward greater precision. Multiple meanings for a single world will gradually be ruled out, and synonymous words will be assigned distinct shades of meaning. For example, we can probably find at least 100 words in the dictionary today that are more or less synonymous withe the word "beautiful." But how beautiful is something described by each of these 100 words - how do we rate the words as to the amount and kind of beauty they connote? I am not suggesting that we want to *limit* our range of expression. But if I say she is "gorgeous," does that mean I think she is more beautiful than if I had saide she is "lovely"? I don't know and you don't know. This is an example of the kind of vagueness which doesn't really help people to communicate. It may make the language less monotonous but it also makes it exceedingly ambiguous.

The language of each country will be subjected in the coming decades to the same continuous pressure to simplify, unify, and clarify. As each language works toward a calibrated vocabulary and a simplified structure, the resemblances will increase and the original differences will start to fade out. Phonetic spelling, a common-informational vocabulary between countries, explicitness in qualitative expression, the substitution of digits for some words in order to make quantitative aspects clear - all these will follow as the common world language for moving information develops.

The original, "natural" languages will, of course, continue to have cultural value. They will afford a means of communication among people of common origins long after the informational language that is universal to the world has a good strong start. For some purposes the old language is more satisfying and, presumably because of the way it originated, more "natural" for personal intercourse.

On the other hand, the concept of "naturalness" includes arbitrary and temporary facets. It depends upon the environment and how long that environment has lasted. Several hundred years from now, the old "natural" languages may seem so peculiarly cumbersome and inconvenient as to be quite "unnatural" to the human being, and the language that suits a technical society may then appear to be the true, "natural" mode of expression. Depending upon how it is developed in detail, it may be equally satisfactory for sending a schedule, for expressing love and affection, or for art's sake.

For some purposes, "natural" language is already quite unsatisfactory. If those who have thought that a common world language is a key to social advancement are anywhere near right, then the coming technological society will be better off than the previous civilization of man has ever been

(*Century of Mismatch*. New York, 1970)

Where, according to such critics as Orwell Frost, did we go wrong? How many college graduates now hold views on language like those of Dr. Ramo?.

The answer is clear and simple: We have allowed the world to define our aims and our curriculum. "Composition," for all practical purposes, has come to mean vocational training in Edited American English for future lawyers, engineers, and, yes, literary critics and teachers of English. Anticipating that the overwhelming majority of college graduates will have to fit their slots in Dr. Ramo's global machine, we have thrown the poetry out of composition. I mean the making of poetry.

To be sure, most college readers include samples of very imaginative, poetic styles. And most rhetoric exhort the student to "Develop a personal style," "Use metaphor," "Be colloquial, occasionally," "Make form and content inseparable." And a few assignments are given, usually early in the semester, which challenge the student to be "personal," "autobiographical" "individual."

But the overwhelming thrust of most texts and most assignments is designed to fit the requirements of the standard dialect--Edited American English. Form precedes thought. The tail wags the dog.

For the remedy, let me turn again to Frost and Orwell.

Why not let the composition student compose whatever he wishes? Let him compose for whatever ends he chooses. Let him elect whatever form will accomplish his aim. And let him write in any style, employing any dialect of English.

Does this mean composition students will attempt poetry, drama, and fiction? Exactly. Just as did Ben Jonson, and Christopher Marlowe, and a young fellow from Stratford who never made it to college, but whose writing assignments in grammar school were a tremendous challenge to the creative imagination.

If we were to return to the open concept of composition which I'm proposing, there would be some benefits in addition to the fundamental value of "inciting literature":

1) By attempting to compose poetry, drama, and fiction, our students would become better readers of literature and better critics of their own writing.

2) Many students would be encouraged to pursue imaginative writing further along in college and later. What are now called "Creative Writing" classes will draw more students. And those who enrolled would not be merely escaping The System, as many do today.

3) The burden of teaching various specialized kinds of writing will be shiftedwhere it belongs: the upper division faculty of the student's major department.

I do not delude myself that offering the student a much broader reach in composition will solve all mankind's ills, or that a rush of poetry will suddenly flow from the pens of freshmen. But if we don't leave ample room for the artist in man, who will?

J. M.

CCCC Special Issue

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Don Snepp: Report From 2-Year Council

The editor of our Journal has asked me to write briefly of the beginnings of ECCTYC, its purposes, and its progress to date. Actually, one must look to the English Council of the Californai University and Colleges for the genesis of ECCTYC. Upon the invitation of Gene Soules, then English chairperson of Sonoma State College and an alumnus of CCSF, I joined their English Council about four or five years ago, when he was president, as their two-year college representative. Having been active in two-year English locally, regionally, nationally, and federally, I did my best to contribute in the spirit which I felt most of you would have desired. Our first and predominent concern was articulation of English course-transfer between two-year and four-year colleges, mainly the California State University and Colleges to which we send the majority of our transfer students. We were equally concerned with the English articulation of high school graduates into our two-year college programs. As you know, of the approximately one million California college students, about eight hundred thousand are in two-year colleges, almost exclusively fed by high schools. Several of our regions have already held articulation meetings with high school chairpersons of English, and in Modesto there is a program for teacher exchange, both with local high schools and with California State College, Stanislaus. We certainly intend to continue developing significant understanding with all pre-college teachers.

At the CATE Convention, February, 1972, in San Diego, Ted Hornback, Chairperson of English at Sacramento State University and then President of the English Council, CSU & C, chaired a meeting of approximately 40 persons interested in improving the articulation I mentioned above. At that meeting a steering committee was appointed, with me as chairperson, to organize what we then called, tentatively, the Higher Education English Articulation Council(HEEAC). Also on that committee were Jim Clark, Chairperson of English, San Jose State University; Julie Hatoff, Costa Mesa College; and Patricia McGinn, Marymount Palos Verdes College. Working together by phone and by letter, we divided California's 107 public and private two-year colleges into 8 geographic regions which included the California State University and Colleges into which the majority of each region feed. Soon afterwards, eight two-year college English educators, many of whom had attended the CATE meeting, called in each of their districts articulation meetings between chairmen of two-year and four-year departments. As this process continued, with considerable success, it became apparent to persons in the English Council, CSU & C, that HEEAC could quite easily and logically be converted into an English Council for the California two-year colleges, with articulation as only one of its major concerns. This was mutually agreed upon when the regional directors of HEEAC met in Sausalito, 1973, in conjuction with the English Council, CSU & C. A committee from ECCTYC met at the Los Angeles CATE Conference, 1974, to write our constitution, and it was refined and accepted at the spring, 1974, Los Angeles meeting of ECCTYC, in conjunction with the English Council, CSU & C. Meantime, the regional meeting of chairmen of departments of English continued, and some regions even conducted English conferences for interested faculty. I know you will be interested to learn, as is mentioned elsewhere in the *Journal*, that the University of California has lately formed its English Council, and is meeting with ECCTYC and the English Council, CSU & C in Sausalito this fall. The implications of the potential of such an alliance cannot be overestimated. With active and energetic English Councils to represent the California Two-Year Colleges, the California State University and Colleges, and the University or California, much more beneficial results can certainly be realized.

I have already mentioned one of our primary purposes, articulation, but we have many more as well. We optimistically hope to be able to exert pressure to improve the teaching of English in all California two-year colleges. We intend to consider personnel practices, due process, teaching conditions, curriculum, salary, goverances, and load. At regional conferences, or directly to ECCTYC representatives, faculty may voice their concerns, to be forwarded to the be-annual meetings of the ECCTYC Executive Board and Directors of action. This *Journal* constitutes one of ECCTYC's most important efforts of reach two-year college teachers of English in California with articles by their peers dealing with their specialized concerns.

Finally, and most important perhaps, I wish to emphasize how different in structure ECCTYC is from any other English organization in California or the United States. We are in no way competing for members with any other organization, since ECCTYC relies only upon institutional dues and puts its emphasis not upon a strong political executive structure but upon its regions. This *Journal* will happily carry announcements desired by CATE, CCCC, PCRC, and NCTE. In fact, a future issue of this journal may well carry an article urging our stronger support, by membership, in these organizations.

In these days of increasing travel costs and decreasing travel allowances, attendance at regional and national conferences is falling. Moreover, for reasons complex and baffling, no English organization has ever seemed to attract California two-year college English instructors, particularly the younger ones. It is our hope that through this *Journal* and through regional conferences we may interest and involve a far greater number of our colleagues than have previously participated in such professional activities. Our conferences will be held at very low cost, and will be readily accessible in a fairly short time by automobile. Given a program of interest, offered by vitally concerned and involved instructors, where an interchange of innovative ideas, prospects, and programs emerge we cannot help but improve and facilitate the quality of our work and its value to our students.

---

3 x Rail

DeWayne Rail teaches at Fresno City College. His last publications appeared in *Poetry Now*, *Hearse*, *Riverrun*, and *Ashtree*.

The Beggars

From far off
I watch them loom closer,
Become an old woman
With her legs wrapped in cloth
And a little girl
Whose eyes search quickly
Along the highway's edge
Among stones,
Chips of glass,
And small scraps of paper.

Everyone slackens.
Tail lights flash
their warnings,
Someone's tires
Lose rubber,
Until the driver
Comes to his senses
And speeds on
To the California border.
They smile and wave

And slip past
So easily
I have no chance to throw
Coins out the window,
Or to open my wallet
And let the bills flutter
Like rags
In the wrong-way
Telescope
Of the rear view mirror.

Cat In A Cage

The idiot who owns this place
Shows me his cat. Trapped by the lake
On a rainy night, she stays
In a wire cage, tied to a stake.

My mind plays tricks. I seem to lean
Closer. Now in the cage she blinks
And slowly yawns; as in a dream
I kneel to stroke her flanks.

While she, in her cat's brain, springs
Through the air so suddenly
I have no chance, sinks her fangs
Into my throat, snarls, and bounds free.

A Clothesline In The Country.

The wash, hung out to dry,
Is stiffening now.
The empty lives of clothes!
See how they stand--
Now, bodied by the wind,
they shift and pose.
The overall draws back
A freezing leg,
as if to kick the dog,
Misses and stops.
The handkerchief gives up,
Goes flat and white
Against the darkening sky.
The sky grows black
As the faded workman's shirt
Strains at the line
And cracks its arms as if
To say goodbye.
The blouse, like a poor wife,
Picks at its skirt.

• No

CONT. FROM PAGE 2

then I think the teacher of English composition would mislead and do a disservice to a student if he failed to teach that language to one who says that he wants to make his way in that world. Of course, the opposition will direct me to page 14 of "Students' Right" to show me that the author has already agreed with this position. That is what makes this essay so damnable hard to deal with. Like the swimming whore of Venice, he works both sides of the street. He does say that the teacher and student both should be concerned with employability, but it is hard to believe that he really means it. The same paragraph immediately takes up the case of the prospective plumber who need not be exposed to the confusion of "set" and "sat." Nor need girls, I suppose, be taught the difference between a "lie" and a "lay." Many of my students may end up as plumbers or tradesmen who have little need for what I might be able teach them about EAE, but they are more likely to come with the idea of being a professional man or making their way in the middle echelons of the business world. And they do not want instruction in their own dialects. Rather they want to learn to write in the conventional manner which is most generally expressed in EAE.

The statement of the Executive Committee, "that the claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another," is designed to raise the fighting blood of any liberal American. But why can we not omit the inherent ideology of that statement and simply observe that it is fact to be recognized that some dialects are not accepted (rather than acceptable) for certain purposes!

Perhaps it comes down to this. Are we going to use the English teacher in his classroom as a tool to carry out the particular ideology of the Executive Committee of CCCC? Is so, then which group is trying to "exert its dominance over another"? I am no particular admirer of our present society in all its aspects, and I am not averse to introducing problems of social reform in the classroom. I do it all the time, but I do it from a lectern and not from a pulpit. If my biases show, I let them. A teacher need not be a moral eunuch. But I do not and I will not preach some doctrine of social reform prepared for me by others, and especially so if I have reservations as to its deservability.

I am still romantic enough to be excited by the idealism of a Don Quixote taking up his lance, but I am skeptical enough to be wary of being enlisted to become the first to be cast down by the windmill. Don Quixotes shine most brightly when they charge alone. Arrayed in battalions and serried ranks they tarnish quickly.

J.H.H.

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Ed White: Report From CSU Council

In Fall 1974, for the first time, English departments from all segments of higher education will be represented at one time and in one place. These English Councils will be meeting, sometimes separately, sometimes together, in Sausalito in mid-November, and a new kind of mutual understanding and respect is bound to result.

In the past, a number, unfortunately a small number, of college English teachers would meet at the annual convention of the California Association of Teachers of English (CATE). In addition, the California State University and Colleges English Council has always included representatives from private, two-year, and University of California campuses. But the formation of ECCTYC and the UC English Council during the last year or two has now made a wholly new kind of relationship possible among the segments and colleges involved.

Institutions develop, I am convinced, when they are needed. (Unhappily, the reverse is not true; many institutions seem to linger on long after their usefulness has disappeared.) So the natural question to ask at this point is, what are the needs to which this troika of English Councils must respond?

I see two basic needs, from which spring many different functions. We need to communicate among ourselves in order to understand what we all are doing and why we see things as we do; in addition, we need to band together to gather enough power to defeat those hostile to our profession and its mission. Both of these needs have become acute.

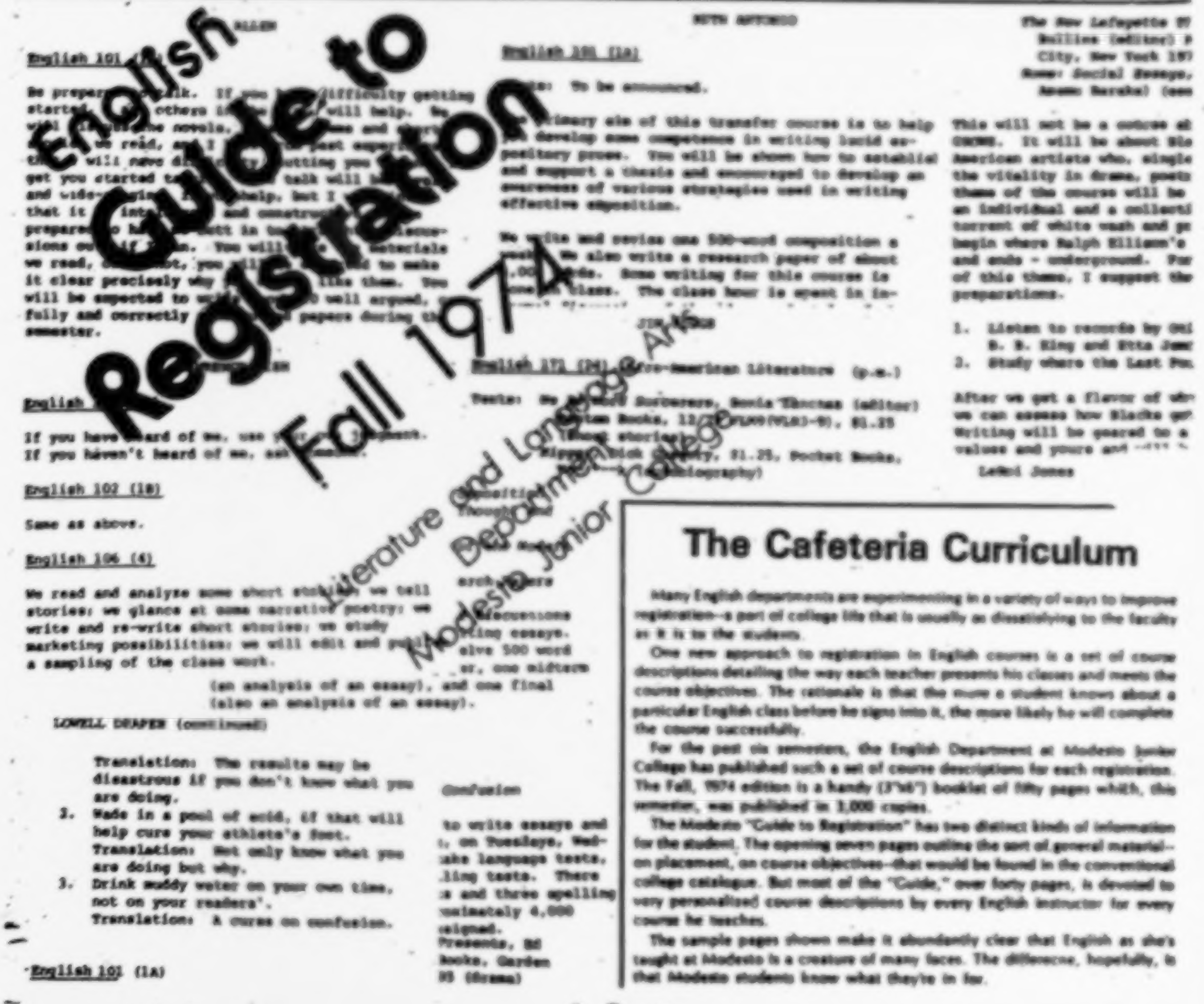
In the days when higher education was rich and expanding, we could somehow afford the jealousies and insensitivities that misunderstanding spawned. University people could deprecate the work of the rest of us, and we could resent their patronization, for example; we could relish the lack of reasonable articulation agreements (and so confuse and mistreat our students) in the name of academic standards.

But now we now need to understand and respect each other and each other's missions. The universities and the colleges need students and teaching jobs from community colleges, and have discovered that they have much to learn about teaching from them. With enrollments shrinking, the old-style arrogance about transfer credits has disappeared.

At the same time, the external threat of cheap and easy credit by examination for freshman English has forced us to become politically active. If we are to defend our role in higher education, we must ourselves define that role, and ourselves develop fair and valid tests for exceptional students challenging our courses for credit. The CSUC English Council has taken the lead in this area, with the full support of the rest of the profession.

The many by-products of the new spirit of communication, and the new unified voice within California English higher education, are starting to emerge. This publication is one of the most visible and creative.

With enrollment projections in English continuing to vary between the depressing and the disastrous, we had better not return to the bad old ways. We do want to protect our jobs. But, more important, finally, we need to protect for our students the part of the curriculum we represent. Thinking, reading, and writing go together, and one of the handiest ways to trammel thinking is to devalue reading and writing. As I write this, reports of the bulldozing of the Russian art show fill the newspapers; who would deny that similar destructive forces are ever-present in our own society? We are, as a profession, banding together and talking in a new way, doing what we can to beat off the bulldozers. ECCTYC and its journal; you have been sorely needed.



English

Guide to

Registration

Fall 1974

Literature and Language Arts

Department

Modesto Junior College

ALLEN

English 101 (1A)

Be prepared to talk. If you have difficulty getting started, others in the class will help. We will discuss the novels, [illegible] and [illegible] we read, and I [illegible] expect [illegible] will have di[illegible] putting you [illegible] get you started t[illegible] talk will [illegible] and wide-[illegible] help, but I [illegible] that it [illegible] and constru[illegible] prepared to [illegible] in [illegible] discussions [illegible]. You will [illegible] materials we read, [illegible], you will [illegible] to make it clear precisely why [illegible] like them. You will be expected to [illegible] well argued, [illegible] fully and correctly [illegible] papers during the semester.

English [illegible]

If you have heard of me, use your [illegible] judgment.
If you haven't heard of me, ask [illegible].

English 102 (1B)

Same as above.

English 106 (4)

We read and analyze some short stories; we tell stories; we glance at some narrative poetry; we write and re-write short stories; we study marketing possibilities; we will edit and publish a sampling of the class work.

RUTH ANTONIO

English 101 (1A)

Text: To be announced.

The primary aim of this transfer course is to help you develop some competence in writing lucid expository prose. You will be shown how to establish and support a thesis and encouraged to develop an awareness of various strategies used in writing effective exposition.

We write and revise one 500-word composition a week. We also write a research paper of about 1,000 words. Some writing for this course is done in class. The class hour is spent in in-

JIM [illegible]

English 171 (24) Afro-American Literature (p.m.)

Texts: We Be Word Sorcerers, Sonia Sanchez (editor), Bantam Books, 12/[illegible], $1.25 (Short stories)
[illegible] Gregory, $1.25, Pocket Books, (Autobiography)

[illegible] Thoughts

[illegible] archetypes

[illegible] discussions
[illegible] essays.
[illegible] twelve 500 word
[illegible] one midterm
(an analysis of an essay), and one final
(also an analysis of an essay).

The New Lafayette Th[illegible]
Bullins (editor) [illegible]
City, New York 19[illegible]
[illegible]: Social Essays,
Amamu Baraka) (see

This will not be a course a[illegible] CHUMS. It will be about Bl[illegible] American artists who, single[illegible] the vitality in drama, poet[illegible] theme of the course will be an individual and a collecti[illegible] torrent of white wash and [illegible] begin where Ralph Ellison's [illegible] and ends – underground. For [illegible] of this theme, I suggest the preparations.

1. Listen to records by Oti[illegible] B. B. King and Etta Jame[illegible]
2. Study where the Last Po[illegible]

After we get a flavor of wh[illegible] we can assess how Blacks ge[illegible] Writing will be geared to a [illegible] values and yours and [illegible]

LeRoi Jones

LOWELL DRAPER (continued)

Translation: The results may be disastrous if you don't know what you are doing.
2. Wade in a pool of acid, if that will help cure your athlete's foot.
Translation: Not only know what you are doing but why.
3. Drink muddy water on your own time, not on your readers'.
Translation: A curse on confusion.

Confusion

to write essays and [illegible], on Tuesdays, Wed-[illegible] take language tests, [illegible]lling tests. There [illegible]s and three spelling [illegible]oximately 4,000 [illegible]signed.
Presents, Ed
Books, Garden
[illegible]05 (Drama)

English 101 (1A)

& 7

The Cafeteria Curriculum

Many English departments are experimenting in a variety of ways to improve registration—a part of college life that is usually as dissatisfying to the faculty as it is to the students.

One new approach to registration in English courses is a set of course descriptions detailing the way each teacher presents his classes and meets the course objectives. The rationale is that the more a student knows about a particular English class before he signs into it, the more likely he will complete the course successfully.

For the past six semesters, the English Department at Modesto Junior College has published such a set of course descriptions for each registration. The Fall, 1974 edition is a handy (3"x6") booklet of fifty pages which, this semester, was published in 3,000 copies.

The Modesto "Guide to Registration" has two distinct kinds of information for the student. The opening seven pages outline the sort of general material—on placement, on course objectives—that would be found in the conventional college catalogue. But most of the "Guide," over forty pages, is devoted to very personalized course descriptions by every English instructor for every course he teaches.

The sample pages shown make it abundantly clear that English as she's taught at Modesto is a creature of many faces. The differences, hopefully, is that Modesto students know what they're in for.

Freshman Equivalency

Last spring the California State University and Colleges conducted a second, statewide test for freshman equivalency. The directors of the examination, Richard Lid and Edward White, report these results to the members of the English Council.

The test was taken by 3,629 applicants for credit on May 11, 1974 (1973: 4,072). The objective part, the CLEP Subject Examination, Analysis and Interpretation of Literature, was graded by ETS, and showed a slightly higher average score than last year's test group achieved.

The essay test was scored by 49 California State Universities and Colleges faculty at the controlled essay reading at Kellogg-West, June 15 - 19, 1974. In addition to the test papers, we also scored 262 essay tests written by San Jose State freshmen, 164 essay tests written by University of California freshmen, and a small group of Stanford writing workshop papers. We had readers working with us from Stanford, the University of California, and Southern University in Baton Rouge, Louisiana; ETS contributed two consultants; Bob Bradley, Cal-Poly, Pomona Test officer, was in charge of our statistical operation.

Once again the controlled reading achieved an extremely high rate of consistency among the readers. The essay tests showed a rather lower average score than last year's group achieved, no doubt because the essay questions turned out to be harder this year.

The scoring statistics are very complicated, and difficult to explain in brief. Simply, the harder essay test, and a decision to reduce the number of marginal essay tests that could pass (an essay total score of 13 can now pass only if that student scores at or above the [illegible] percentile on national norms on the objective test), resulted in a lower passing rate than last year. According to our preliminary figures, this year 1,036 students, or 28.5 per cent of the test applicants, received a pass.

The entire program went more smoothly this year, and we feel quite pleased with the results. Funding for a 1975 essay test has already been assured by the Chancellor's Office, and the new budget includes funds for essay test development, which deserves more attention than it has so far received.

A complete report on the 1973 test program, entitled *Comparison and Contrast*, has now been published by the Chancellor's Office. One copy is being distributed to each English department in the system, and additional copies are available from the office of New Program Development and Evaluation. (We expect to be able to send copies to all readers.) Follow-up studies of the students who took that test, 80 per cent of whom were enrolled on CSUC campuses in 1973-74, will begin this summer. A progress report on those studies, the full report on the 1974 program, and proposals for a 1975 test will all be on the English Council agenda in November.

New ADE President

Jack Gill, College of San Mateo, has been elected President of the Association of Departments of English. ADE, a national organization of about a thousand Departments of English, is devoted to informing its members about issues that concern us all in higher education and to fostering shared attempts to solve common problems. It deals with such concerns as evaluation of teaching, accountability, equivalency testing and CLEP, education of teachers, the academic job market, teaching loads, majors, articulation between two-year and four-year colleges, English programs and the teaching of English.

Previous Presidents of the Association have been Chairmen from institutions such as Columbia, Pennsylvania State, and the University of Chicago. Jack is the first chairman from a community college elected President of the Association of Departments of English.

Asilomar '74

A mini-conference at Asilomar within the framework of the larger Curriculum Commission of the Central California Council of Teachers of English was the setting for ECCTYC's San Francisco Bay Area fall meeting. The sessions included a provocative and helpful meeting with High School representatives. The concerns, problems, successes of articulation between local High Schools and Community Colleges were discussed at some length. A consensus after the meeting was that the participants better understood articulation as it is and as it should be.

A second session focused on composition, its problems and practices. Small group meetings on this perennial concern of Community College English instructors found no absolute answers — but they did stimulate much helpful interchange.

A third session, led by President Don Snepp, discussed the growth and sustenance of ECCTYC. Elections were held for Regional Chairmen of ECCTYC. A decision was made to split the Region into A and B areas. Dave Harrigan of Santa Rosa Junior College was elected as Chairman in Area A and Gary Cummings of De Anza will serve as Regional Chairman with Elliot Roberts of Monterey Peninsula College as Assistant Chairman in Area B. Chairmen from California State Universities and Colleges, Jim Clark of San Jose, Graham Wilson of San Francisco, and Doug Taylor of Stanislaus, met with the group and presented their insights on topics ranging from Junior Level Proficiency Tests to the current trends in English majors.

This highly successful mini-conference of the San Francisco Bay Area was presided over by ECCTYC President Don Snepp with Jack Gill, ECCTYC Secretary, helping to coordinate.

Send articles and announcements to J. McCormick, San Bernardino Valley College, San Bernardino, Calif. [illegible]. Inside English ad rates: $[illegible] - col. inch for single issue, $[illegible] - col. inch for year (3 issues). For further information contact B. Booth, Crafton Hills College, Yucaipa, Calif. [illegible].

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inside english

The Journal of the English Council
of the California Two-Year Colleges

I've got the job. I need the title. Satana? Ugh! Princess of Darkness? Mother of Lies? Oh, hell. They'll come up with something good.

Chicano Literature for English Classes

Page 4

Reports from the Councils

Pages 5, 6

inside english

Inside English, the journal of the English Council of California Two-Year Colleges, is published quarterly in the Fall, Winter, and Spring. Send articles and announcements to James McCormick, San Bernardino Valley College, San Bernardino, Calif. 92403. *Inside English* ad rates: $6-column inch for single issue, $5-column inch for year (3 issues). For additional advertising information contact Richard Booth, Crafton Hills College, Yucaipa, Calif. 92399.

i.e.

At its fall meeting, the English Council of the California Two-Year Colleges made two decisions about *Inside English*. First, they decided to increase circulation from 2,700 to 4,000. This will permit us to send the journal to many persons other than the two-year English faculties. With this issue, we add to our mailing list the department heads of all four-year colleges in the state, the officers of other English organizations, and various persons with a special interest in our concerns. We will also include in our regular mailings to the two-year English faculties some extra copies of *Inside English* to go out at the discretion of the chairperson to high school teachers and counselors in his district.

The Council's other decision will permit *Inside English* to go up to twelve pages in length when funds permit. We welcome articles on topics of interest to our readership, notices of coming events, original poetry, and book reviews. We do not plan to regularly review texts, but we did make an exception this time with a general review of Chicano texts for English classes. Letters to the Editor will be printed, without abridgment, when space permits. For the coming issue in May, we especially invite participation in an extramural poetry competition, described further on in these pages.

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Coming Events:

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(held in conjuntion with the conferences of the CSUC English Council and the UC English Council)

NCTE: April 25-29
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NCTE
1111 Kenyon Road
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Presidents Column:

Don Snepp

Some of you may remember in our first issue I attempted to give a short history of how ECCTYC developed. You may remember that we started as an Articulation Council and then expanded into an English Council with added functions. Articulation, however, still constitutes one of our main thrusts, and I should like to speak of that subject here. We have all heard, perhaps, humorous definitions of articulation. "A state of friendship, hostility, and anxiety between schools," or "Finding ways of getting around entrance requirements," or "By one means or another, getting our students in." Of course, "articulation" is an omnibus word, but I should like to define it as the "ease or difficulty with which a student transfers unit credit from one educational institution to another."

It is only natural, I suppose, that most articulation concerns are upward, toward the higher institution we hope our students will enter. I think we can truthfully say that during the past two years we have discovered either that we have very little articulation difficulty from two-year colleges into four-year institutions or that this articulation has been significantly improved in the series of regional articulation conferences thatECCTYChas held over the entire state. Certain problems still exist, such as the fact that both the University of California and California State University and Colleges are lowering entrance requirements, recruiting in two-year colleges much more actively and aggressively, and significantly reducing the number of our high-achieving students. This situation, though significant, will probably not be fatal, as the lack of jobs and a depression economy continue to increase the number of students entering two-year colleges.

Even more important than this work done over the past two years in improving our articulation with four-year institutions is the crying necessity that we immediately and significantly increaseour articulation efforts with the schools that send students to us. Although it is only natural to consider our own difficulties and frustrations as teachers first, all of us in the three levels of California higher education should and probably would admit that our colleagues in California high schools must be the most over-worked and underpaid and constantly harassed members of our profession. Working under innumerable pressures, the great majority of these secondary teachers unselfishhly and earnestly still give devotion and encouragement to their students, doing their best to prepare these students for the next level of education--usually in a two-year college.

The two-year college toward which the secondary teacher and student look may have entrance and graduation requirements that are constantly changing, and its department of English may have placement procedures and testing that are under constant development. Unless the seconday teacher of English is kept aware of these changes and our sincere concern for both student and teacher in the high schools, these teachers must truly feel, "I shot an arrow into the air"--target success unknown. . . .

Better articulation with secondary schools was one of the main concerns of your executive committee and your directors when we met in Sausalito November 14-15, and it was suggested there that this column reflect that concern.

First, would all of you chairpersons of two-year college English Departments carefully consider and evaluate your present relations with the secondary English Departments which furnish your students. Do not interpret lack of communication from secondary chairpersons as a lack of interest. Many would undoubtedly be gratified and even perhaps surprised by a demonstration of interest from the English chairperson and faculty in the two-year college which accepts most of their students.

It is quite possible that your present articulation with secondary schools is adequate or excellent, as the case may be, but if communication is weak and sporadic, could you consider the following possible action? After conferring with several secondary chairpersons, try to determine the best time during the week when you could invite to your college, for several hours, the English chairpersons of your related secondary schools and any of their interested faculty they might wish to bring. If you and some of your interested faculty, particularly curricular chairpersons, if you have them, could sit down and discuss mutual concerns and most pressing problems, perhaps even dividing into smaller groups, I think the results could be surprisingly effective.

Another alternative, if there are only a few secondary schools in your area, would be to visit English Department chairpersons and faculty, school by school, taking some of your faculty with you.

I realize that in reading this article some of you will be thinking, "We have been doing this for years!" However, I hope we would agree that the results of any endeavor can always be improved and made more effective; the appeal of this column is that those of us in two-year college English turn our faces more frequently toward the secondary schools that supply us with students and be absolutely certain that those secondary teachers and students are aware of our concern for and sincere interest in their successes, frustrations, and occasional despair.

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Chicano Literature for English Classes

In recent years Chicano literature seems to have outgrown its confines within ethnic studies programs. A few novels,, stories, poems and occasionally plays by Chicano authors are now appearing in English composition and literaturv classes.

Mostly these works are read for content, assuming such literature is still in a developing stage. However, some excellent, polished pieces have appeared and, like all fine writing, should be shared among the widest possible audience.

Perhaps the most accomplished Chicano writer is Tomas Rivera, whose *And the Earth Did Not Part* won the 1970 fiction prize awarded by Quinto Sol Publications. Originally written in Spanish, this collection of stories about a figurative year in the life of a boy in rural Texas is available in paperback with competent English translations for each story.

Quinto Sol, unsubsidized and owned by Chicanos, also publishes Rudolfo Anaya's novel, *Bless Me, Ultima*, similarly about the growing awareness of a rural boy--this time in New Mexico. Although the novel at times lapses into awkward dialogue and overly repetitive imagery, students usually respond enthusiastically to the humor and especially to the enigmatic figure of Ultima, a folk healer with supernatural gifts.

Central to most Chicano fiction is the theme of cultural and linguistic identity. Jose Antonio Villarreal's *Pocho*, the first Chicano novel published in English (1959), explores this in very readable form; the setting is the Santa Clara valley in California.

Similar in style but with different effects is the literary exploitation of ethnic stereotypes in *Chicano*,by Richard Vasquez. It is not surprising that Chicano readers generally damn the novel's commercialism while non-Chicanos unfamiliar with Mexican American lifestyles and attitudes praise the author's superficial grasp of barrio sociology.

Other long works include Ernesto Galarza's *Barrio Boy* (autobiography), Oscar Zeta Acosta's *Autobiography of a Brown Buffalo* and *The Revolt of the Cockroach People* (fictionalized account of the East LA "blowouts"), and Raymond Barrio's *The Plum Plum Pickers* and Edmund Villasenor's *Macho!* (both novels).

'Of the recent proliferation of anthologies none of course are truly representative, since that must be determined in the far future. There are, however, several paperbacks with enough variety in style and content to prompt a semester of solid class discussion. At this writing, *Voices of Aztlan*(Mentor), *Aztlan: An Anthology of Mexican American Literature* (Vintage) and *ElEspejo -The Mirror* (Quinto Sol) probably top the list of collections primarily in English. *Chicano Literature, Text and Context* (Prentice Hall), although excellent in selectivity and commentary, has much in untranslated Spanish. Other useful anthologies are *The Chicanos* (Pelican), *The Chicano! From Caricature to Self-Portrait* (Mentor) and *From the Barrio* (Canfield Press).

These collections contain mostly fictional works, but some are heavy in spots with non-fictional material.

In California, UCLA, USC, UC-Irvine and several state colleges also have published or plan to publish collections of Chicano works submitted in literary contests or video-taped "festivals." Copies of tapes and publications usually can be obtained through each school's Chicano studies center.

Dramatic works--mostly one-act plays--can be found in the Teatro Campesino's *Actos* (Cucaracha Press, Fresno) and in *Guerrilla Theater* (Anchor Press). Two plays are included in the above-mentioned Mentor anthology.

Finally, for those who want to keep up with new and as yet unanthologized Chicano fiction, Quinto Sol (PO Box 9275, Berkeley, Calif. 94709) issues an ambitious quarterly called *El Grito*, and Indiana University Northwest (3400 Broadway, Gary, Ind. 46408) recently started a Chicano Puerto Rican literary quarterly called *Revista Chicano- Riquena*. These are probably the two most polished journals, although dozens more exist. There are also many books of Chicano poetry, much of which appears in barrio newspapers or in such popular magazines as *La Luz* (Denver).

For a more thorough review of what's available in Chicano fiction, the University of Arizona's English Department has printed a brief, annotated bibliography by Roseann Duenas Gonzalez. More extensive bibliogrpahies, which include non-fiction titles, can be obtained from Quinto Sol and San Diego State University's Chicano publications center.

Ron Arias

Filming A Poem: 'Dover Beach'

Enrollment in literature courses is declining on the two-year college campus. Entering college freshmen seem barely capable of writing a sentence much less appreciating the nuances of great works. The methods of introducing poetry to the junior college student can hardly provide general applications, particularly since the typical student will probabty transfer to the four-year institution for a major in social science or will leave after three semesters for a career in marketing. However, English people like to think that poetry can still find a place in the life of the general public and that its exposure to the future bureaucrat in a social welfare office or to the bag boy at the local market is a worthy endeavor.

One such attempt at introducing poetry (perhaps in a unique milieu) took a five-month period of time, eight students, one poem, and an English instructor. The period of time was the spring semester approximately three years ago at a private two-year college at the southwestern edge of the Los Angeles area. The eight students were members of the college English Club, recently formed with the purpose of generating a particular climate of activity on the suburban campus. The poem utilized was Matthew Arnold's "Dover Beach".

The students, soon after formation of the Club, developed a strong sense of solidarity and expressed a desire to participate in the college's annual "Spring Festival of Creativity." French students were offering a French drama. The art department was putting the finishing touches on its specific objects in space to be hung on the walls of the library or to be arranged on the tables in the lounge. What could the English department offer? It was perhaps the inspired decision of these few students to provide a filmed interpretation of a poem. They were encouraged in this direction by the enthusiasm of one student who had grown up on the fringes of film activity by virtue of the working career of his father who had been a stunt pilot for several motion picture studios. Also at hand were expensive, professional motion picture cameras which were made available by a friend of the family. For a small college without a cinema department or a budget to provide filming by students, this was an important consideration.

The poem, "Dover Beach," was selected for several reasons. Marymount Palos Verdes College is located on the Palos Verdes peninsula, an area noted for its rock-strewn surf, high cliffs, and dominating view of the Pacific ocean. The diatomaceous cliffs of Palos Verdes could stand in for the limestone cliffs of Dover, the Catalina channel for the English channel. The poem speaks of full tide, receding waves, the moon on the ocean, and the roar of the surf--all the sounds and sights of physical beauty which the students at the college could see and hear from their dormitory and classroom windows. The students had ready at hand a locale for filming.

During many spirited planning discussions, all students were intensely caught up in the meaning of "naked shingles of the world" or in disappointment that the brilliant night lights of the Los Angeles basin as seen from the Palos Verdes hills could not somehow be incorporated into the film for the theatricality of their effect, in spite of their inappropriateness to the spirit of the poem. The most difficult decision involved selection of the person whose voice would be taped reading the lines of the poem. The film was a student project, filmed by students, acted in by students, but only one voice seemed to be correct--that of the college chaplain.

The actual filming took a relatively short period of time spanning, perhaps, six weeks. Most of the camera work was undertaken by two of the students, who spent much time sloshing about the base of the rocky cliffs, lugging a tripod or shouldering a camera while shifting for balance between the thrust and relapse of knee-high water.

One Saturday morning, the entire group convened in the mahogany-paneled study of a house once owned by Paul Muni, high above Bluff Cove, one of the more spectacular inlets in the area. The opening and closing scene of the film was shot from this study. The head and shoulders of a young male student is silhouetted against a casement window overlooking the broad pale ocean as the ascetic Anglo-Irish voice of Father O'Sullivan--pure, lucid, and true--begins reflectively: "The sea is calm tonight." The camera zooms beyond the window to the ocean itself, the shoreline, the cliffs. Finally, it returns to the silhouetted figure which opens the casement window and turns toward the camera. An arm beckons with the continuing lines of the poem-- "Come to the window sweet is the night air!" --and a girl's figure joins the figure at the window. As the reciting voice continues, their heads face toward the sea, lean together, and the boy's arm draws round his companion's shoulders. This shot of the double silhouette against a window open to the sea is again shown when the lines of the last stanza are read. This scene is then alternated with camera stills of violence--soldiers carrying guns, devastated cities, riots in the streets. (These latter shots were expediently taken by zooming in on photographs in national magazines.)

The second and third stanzas of the poem are interpreted by means of various splendid motion camera scenes of waves receding across a wide stretch of pebbly shores, broad ocean views, as well as an interesting angles shot of a bronzed head with deep sunken eyes and frozen, ridged hair looking as Sophocles should have looked.

The film lasts about eight minutes. Technically it is deficient. One scene involves the setting sun; the sun, as it sets, seems to shake a little into the sea, the result of a faulty time exposure. The student responsible for the art work in the opening credits spelled the poet's first name, "Matthew," with one "t". However, the overall effect of the film with the overriding voice reciting Matthew Arnold's famous lines, against the low background of a barely discernible rock rendition of a latent love ballad provides the viewer with a fleeting sense of beauty captured. The film was the hit of the college's "Spcing Festival of Creativity"--a heady time for an English Club.

Afterwards, one of the students, with the air of providing a teacher with a great compliment, thanked the English instructor and said, "Now I know what the poem means. I never knew before."

Such statements might lead one to conjecture whether only a film can provide a relationship between a poem and a student. Can words no longer provide their own image independent of a camera? More than that, in filming the poem, was it freed for the student's imagination, or was it frozen? Does "Dover Beach" mean to her only that film instead of a world of images receding and advancing and shifting and blurring, now sure, now clouded?

Making the film was an excitement. Regardless of the questions it raised, it was one poem which all eight students will recall occasionally, fleetingly, maybe once or twice, as they go about their un-English activities. The memory might even help them verbalize an emotion, a regret, or a philosophy. The English instructor hopes so.

Patricia McGinn
Marymount Palos Verdes College

U. C. Council Formed

November 14 and 15, 1974
U. C. ENGLISH COUNCIL
MINUTES

The Second Annual Meeting of the U.C. English Council was held in Sausalito. The following faculty were present: Ruth apRoberts (R), Phyllis Brooks (B), Frederick Burwick (LA), Edwin Eigner (R), Ronald Freeman (LA), William Frost (SB) George Isaak (D) Everett Jones (LA)
(LA), Adela Karliner (SD), Milton Miller (R), Donald Pearce (SB), Lowry Pei (SD), Anne Pidgeon (SB), Joseph Riddel (LA), Paul Skenazy (SC), John Solomon (SC), Gardner Stout (B), Peter Thorslev (LA), Marshall Van Deusen (R), John Waterhouse (SD), Donald Wesling (SD), Karl Zender (D). The first session, on the morning of November 14, was a joint meeting with the English Councils of the State University and Colleges and the California Two Year Colleges. Edward White, Chairman at California State College at San Bernardino, presided. Besides general discussion, presentations on recent developments and specific problems were made by representatives from selected campuses of the three systems: California State College at Sonoma, UCLA, Los Angeles Valley College, California State University at Sacramento, UCD, UCB, California State Polytechnical University at Pomona; Moorpark College, UCSB, and California State University at Northridge. Ronald Freeman (UCLA) spoke briefly about the Bay Area Writing Project, Ted Hornback (Sacramento) stressed the need to encourage the appointment of a Professor of English to serve on the Ryan Commission, Gertrude Fujii (Los Angeles Valley) asked the help of the four-year colleges in preserving lower-division composition requirements and courses, and Phyllis Brooks (UCB), in response to Professor Fujii, explained the new Berkeley Letters and Science regulation that transfer students must have satisfied the composition requirement before admission. A liaison committee composed of members from the three systems was appointed. Those representing UC on this committee are Ronald Freeman (LA), and John Waterhouse(SD).

In the afternoon the U.C. Council broke into three sub-groups. Marshall Van Deusen (R) coordinated a workshop of Graduate Advisers, Ronald Freeman (LA), a meeting of Directors of Composition, and Peter Hays, a meeting of Department Chairmen. Information about these meetings may be obtained by writing directly to the coordinators.

On Friday morning the U.C. English Council met and passed the following resolutions:

1. Resolved, in the interest of continued exchange of information and united action on professional matters of mutual concern, that we formally create a University of California English Council that will meet at least once a year, at sites to be determined annually. The official membership of the Council will consist of the chairman, graduate and undergraduate program directors, freshman composition and Subject A directors from each of the eight campuses with English (or Literature) programs, or surrogates delegated by their departments to represent the individuals named above; other department members are also invited to attend Council meetings. There will be an executive board charged with scheduling and coordinating the annual meetings. The board will consist of five officials, representing chairmen, graduate studies, and regular composition programs and Subject A, including representation from both north- and south-state campuses. The board will nominate its own chief officer.

2.. The U.C. English Council strongly supports the Bay Area Writing Project and calls upon administrators of the various levels of education to consider similar initiativesin their areas.

3. The Director of Subject A at UCB should be added as a Director to the Bay Area Writing Project as the person most immediately concerned with the relationship between high school and university writing preparation. (Forwarded to Jim Gray)

4. The U. C. English Council supports the maintenance of existing writing requirements and the development of writing courses at all undergraduate levels.

Yes 15, No 0, Abstain 6

5. The U.C. English Council urges that credit should not be withheld from courses labeled Subject A when these courses meet the normal criteria of the Committees on Courses.

Yes 19, No 2, Abstain 1

6. The U. C. English Council endorses recent academic and administrative committee recommendations that the University abolish the fee charged students enrolling in Subject A courses.

7. Be it resolved that the U. C. English Council maintain liaison with the composition components of the two other English Councils.

8. Whereas the term of Jack Conner on the Commission on Teacher Accreditation and Licensing expires in November

And whereas the discipline of English should be represented on the Commission,

Therefore, be it resolved that the U. C. English Council urges the appointment of a qualified English teacher to the Commission and endorses the appointment of William Stryker, California State University, Northridge, if Jack Conner is not reappointed.

(Forwarded to then Governor Reagan)

The following resolution was tabled:

Resolved that the University of California English Departments limit student admissions to the Ph.D. Program until such time as the professional situation warrants an increase.

No action was taken on the matter of continued and-or increased U.C. involvement in the CSU&C English Equivalency Examination.

On Friday afternoon the liaison committee met and a group of U.C. Chairmen--Eigner, Hays, Jones, and Thorslev--were guests at a meeting of the English Council of California Two-Year Colleges.

Edwin M. Eigner

GRADING STANDARDS IN FRESHMAN COMPOSITION[1]

	CONTENT	ORGANIZATION: Rhetorical and Logical Development	ORGANIZATION: Sentence Structure	DICTION	GRAMMAR, PUNCTUATION SPELLING
Superior (A-B)	A significant central idea clearly defined supported with concrete, substantial, and consistently relevant detail	Theme planned so that it progresses by clearly ordered and necessary stages, and developed with originality and consistent attention to proportion and emphasis· paragraphs coherent unified, and effectively developed; transitions between paragraphs explicit and effective	Sentences skillfully constructed (unified, coherent, forceful, effectively varied)	Distinctive: fresh, precise, economical, and idiomatic	Clarity and effectiveness of expression promoted by consistent use of standard grammar, punctuation, and spelling
Average (C)	Central idea apparent but trivial or trite; or too general: supported with concrete detail, but detail that is occasionally repetitious, irrelevant, or sketchy	Plan and method of theme apparent but not consistently fulfilled; developed with only occasional disproportion or inappropriate emphasis; paragraphs unified, coherent, usually effective in their development; transitions between paragraphs clear but abrupt; mechanical or monotonous	Sentences correctly constructed but lacking distinction	Appropriate: clear and idiomatic	Clarity and effectiveness of expression weakened by occasional deviations from standard grammar, punctuation, and spelling
Unacceptable (D-F)	Central idea lacking, or confused, or unsupported with concrete and relevant detail	Plan and purpose of theme not apparent; undeveloped or developed with irrelevance, redundancy, or inconsistency; paragraphs incoherent, not unified, or undeveloped; transitions between paragraphs unclear or ineffective	Sentences not unified, incoherent, fused, incomplete monotonous, or childish	Inappropriate: vague, unidiomatic, or substandard	Communication obscured by frequent deviations from standard grammar, punctuation, and spelling

1. From Joint Statement on Freshman English in College and High School Preparation (p. 4), by the Department of English of Ball State Teachers College, Indiana State Teachers College, Indiana University, and Purdue University. Used by permission.

Equivalency Reaffirmed

REPORT OF THE AD HOC COMMITTEE ON ENLISH TESTING TO THE ENGLISH COUNCIL

The *Ad hoc* Committee on English Equivalency Testing reaffirms its report of November 15, 1973:

"The *ad hoc* committee on English Equivalency Testing unanimously recommends that the English Council continue the supervision and administration of the English Equivalency Test.

The Committee further recommeds the continuation of the present two-part structure of the examination: an essay component and an objective component.

The Committee further recommends that the choice of essay topics be left to the discretion of the committee charged with administering the examination and that the use of the *Analysis and Interpretation of Literature* be retained as the objective instrument.

Following a question-by-question analysis of this instrument and the Freshman English Test, a possible alternative, the Committee recommends continued use of the *Analysis and Interpretation of Literature* for the following reasons:

1. The *Analysis and Interpretation of Literature* has a unity of focus that the Freshman English Test conspicuously lacks.
2. Although a literature test, the *Analysis and Interpretation* calls for appropriately close textual reading rather than for specific information about a body of literature.
3. The *Analysis and Interpretation of Literature* contains fewer disputed items than does the *Freshman English Test*, i.e., questions that gave rise to objections by members of the Committee.
4. The range and variety of items makes the *Analysis and Interpretation of Literature* a truly representative literature examination.
5. The *Analysis and Interpretation of Literature* admirably complements the essay portion of the examination.
6. The inclusion of a literature component in the examination encourages the teaching of literature in the high schools.
7. The *Analysis and Interpretation of Literature* is a suitably rigorous examination.
8. The experience of the first year shows that the *Analysis and Interpretation of Literature* works for our student population: it discriminates at all levels and produces a good spread of scores.
9. As a test of literature, the *Analysis* and Interpretation of Literature seems fairer than an essay test on literature.
10. The *Analysis and Interpretation of Literature* is psychometrically sound.

The Committee recommends the official reappointment of those who administered the Examination this year. They are willing to serve; and can bring valuable experience to the job.

The Committee further recommends that the practice of awarding a six-unit block of credit to students who pass the examination be contained and that pressures to award partial credit for passing one component be strongly resisted.

Finally, the Committee recommends that the English Council call upon the Chancellor to provide full funding for the administration of the Examination, as well as for the continued study and evaluation of the Examination."

In addition, the Committee recommends that the English Council recognize the adverse criticism of the English Equivalency Examination and consider making a formal response:

1. To the charge that the test offers six units of "cheap" credit, the Committee recommends no formal response beyond the annual report on the *California State University and Colleges English Equivalency Examination* (1974) prepared by Edward White That this charge is without foundation is made abundantly clear by that report.
2. To the charge that the standards for passing the test are too high and that as a result too few candidates receive credit, the Committee recommends a formal response in which the English Council.

A. Recognizes that the grading standards for the English Equivalency Examination are more rigorous than those used for final examinations in freshman English in the System of California State University and Colleges.

B. Further recognizes that the symbol system used in grading final examinations in freshman English is affected by a variety of elements absent from the grading of the English Equivalency Examination, including the personal knowledge on the part of the instructor of a given student's work throughout a semester and the recognition and rewarding of students' progress.

C. Further recognizes that since the system of California State University and Colleges employs no such screening device as the Subject A Examination used by the University of California and does not fund instruction at the remedial level, all freshman compostion students, regardless of level of competency, are forced into a single course of instruction. The existence of various levels of student competency, the inadequacy of preparation of students by the secondary schools of the State, and the large size of composition classes all contribute to the difficulty of maintaining grading standards in our freshman composition program.

Finally, the Committee recommends that the English Council support the standards used in grading the English Equivalency Examination as the standards of the profession and request that the Office of the Chancellor and the State Legislature provide funding to allow the use of similar standards in our freshman composition program. such funding should provide for

1. The use of a screening process involving an instrument similar to the Subject A Examination.
2. Remedial programs in English with particular regard to the needs of minority students
3. Reduction of the size of freshman composition classes.

AD HOC COMMITTEE ON ENGLISH TESTING:

James Clark
California State University, San Jose
Clifford A. Josephson
California State University, San Francisco
Vernon T. Hornback
California State University, Sacramento
Lennis C. Dunlap, Jr.
California State University, Chico

Resolution On Articulation

Whereas, there exists no formal means of exchanging information regarding English programs among Departments of English in the state;

whereas, formal articulation agreements are presently exchanges concerning admissions officers and advision counselors almost exlusively;

whereas a need presently exists for program and course descriptions to be exchanged between all Departments of English in the state;

therefore be it resolved, that a joint committee of the English Councils of the California Two-Year Colleges, of the California State University and Colleges, and of the University of California be created in order to facilitate articulation of programs among the Departments of English in the State of California;

and be it further resolved, that the executive board be empowered to initiate steps to constiture such a committee, to communicate with other segments to implement such an objective, and in addition that it be empowered to make decisions in the determination of the membership of the joint committee.

November, 1974

Composition Taskforce

After the fall meeting of the CSU&C English Council, *Inside English* received from Douglas Taylor, Council Vice President, a copy of their 'Resolution on English Composition." It was this resolution which prompted Governor Jerry Brown to remark, in a recent state Board of Trustees meeting, "What the student of English needs is not more Task Forces, but more taskmasters." As of now, the fate of the resolution waits on God.

Mr. Taylor's covering letter reads as follows:

As you are no doubt aware, literacy is a quality in students which the faculty can no longer automatically assume. Composition instructors in our system are confronting more and more students who are not equipped to read and write. As a result, teachers of composition face a moral dilemma. Colleges admit students who lack language skills then place them in "college level" composition courses. Such courses usually enroll twenty to thirty students per section. Remedial, or developmental, composition courses are discouraged. In some cases academic standards deteriorate. In others, ill-prepared students, who have been convinced for a time that they are able to succeed at college, are failed out of our institutions.

This dilemma concerns us all How can we best insure that students in our colleges are in fact literate? The English Council feels that the following resolution defines a way to begin answering that question:

RESOLUTION ON ENGLISH COMPOSITION

Be it resolved, that the English Council of the California State University and Colleges urges the Board of Trustees to appoint, in consultation with the English Council, a Task Force on English Composition whose charge will be to recommend programs and means of achieving the quality of literacy consistent with college expectations;

be it further resolved, that the inquiries of the Task Force shall include, but shall not be confined to, such matters as (1) the English Composition requirements in the General Education provisions of Title 5, (2) programs in testing and remediation, and (3) levels of support and staffing ratios appropriate to programs in English Composition.

Inside English **is sent, without charge, to all English teachers in California two-year colleges, and to all four-year English departments in the state. If you wish to go on our mailing list, see page 2.**

Book Reviews

The Comedy Of Survival

Studies In Literary Ecology

By Joseph W. Meeker

Published by Charles Scribner's New York

"This book is an exploration of the possible correspondence between the cultural creations of mankind, especially literature, and the requirements of a balanced natural ecology." This modest proposal, from *The Comedy of Survival* by Joseph Meeker, elicits a modest yawn from a reader who might now expect to be treated to a series of parallels between the threat of DDT to the brown pelican and Whittier's *To a Waterfowl* and other such examples. But caveat *lector*. Another "modest proposal" began disarmingly, too.

Professor Meeker continues: "Much that has been loved and admired by a humanistic culture is unfortunately incompatible with biological stability. It is not misanthropic to criticize such noble traditions as literary tragedy and humanism which have flattered the human ego while jeopardizing the survival of our species. Deep admiration for the unique creations of human art and thought justifies my hope that mankind and civilization will persist. That hope, it appears, can be realized only if many other forms of life thrive as well. If cherished human traditions have led to damage of the world, then those traditions must be revised."

The full implications of this thesis, amply developed in the following chapters, invite no less than a complete revamping of a value system that has been held for more than two millenia to be man's and-or God's noblest creation.

The present environmental crisis, which Meeker sees as only the latest manifestation of a long tradition of apocolyptic in the West, is accepted without undue demonstration. "Ecological disaster promises to undermine human life and perhaps the conditions required by all life, not merely this or that political state, ideology, or religious tradition. Its potency is more frightening than that of biblical floods or famines because it is the product of concerted human intentions over the past six thousand years of cultural history. No vengeful deity is punishing mankind for wrongdoing; instead we seem likely to destroy ourselves by succeeding at what was always before thought to be right and good." Nor are we brought to this precipitous situation by man's technology, because "engineers only perform what philosophers and artists have determined to be good and desirable." It is our biblical and classical heritages that have provided the religious and philosophical ground for the exploitation of the environment. Hebrew and humanist traditions alike have taught us that man is a creature apart from the rest of the natural world, which exists for his benefit. His nature, his proper activities, his ethics are defined by principles that have their source beyond this world, and those principles assure him that he is the central care and concern of all forces in the cosmos. Such were the teachings of the Hebrew prophets, whence they descend to be the substance of our dominant religious tradition today. In Greece the poets (including Plato) enshrined the same view of life in their tragedies and epics and gave us our humanist tradition. From these we have built our ideals of the perfectibility of man, honor, patriotism, justice, fairness, and the whole range of values that confirm the flattering view of man as nature's summit and the darling of the gods. But all such flattering ideals divert man's attention from the real necessity of seeing man as one species among others, as a functionary rather than as a beneficiary in an eco-system that demands his cooperation rather than his exploitation. In the long view man's undeniable superior intelligence may turn out to be, in genetic terms, a lethal factor and his idealism a fatal misdirection of his intellect.

The book's title derives from Meeker's contrast of the tragic and comic modes of life. The tragic hero is one who refuses to be bound by the unnatural morality that is imposed on us by the powers that rule--the name may be fate, destiny, love, God, justice, supreme intelligence, or nature. 'Tis all one, and it is all unnatural, i.e., above nature. The tragic hero assaults or defies that power and its rules. He acts on the assumption of his own importance in the world and demonstrates by his failure that such powers do indeed exist. Such heroes are not exemplars partly because they are sinners, but also because they are unique and inimitable. But because we admire their spirit and pity their suffering, they reinforce the context of values within which we view them.

This tragic view of life assumes that man exists in a state of conflict with powers greater than he and these forces somehow determine his welfare or his suffering. The comic mode, on the other hand, accepts the world as it is and does not strive to remake it closer to the heart's desire. The comic hero (if such an oxymoron be acceptable) does not see the world as his oyster, nor does he plan to assault things as they are and bring them to heel. His is a defensive strategy. He is not concerned with morality or great ideas other than survival. To survive he adapts himself to the world.

"Comedy demonstrates that man is durable even though he may be weak, stupid, and undignified. As the tragic hero suffers or dies for his ideals, the comic hero survives without them. At the end of the tale he manages to marry his girl, evade his enemies, slip by the oppressive authorities, avoid drastic punishment, and to stay alive. His victories are small, but he lives in a world where only small victories are possible. His career demonstrates that weakness is a common condition of mankind that must be lived with, not one worth dying for. Comedy is careless of morality, goodness, truth, beauty, heroism, and all such abstract values men say they live by. Its only concern is to affirm man's capacity for survival and to celebrate the continuity of life itself, despite all moralities. Comedy is a celebration, a ritual renewal of biological welfare as it persists in spite of any reasons there may be for feeling metaphysical despair."

This contrast between the tragic and comic modes is pursued and developed at length in one of the best chapters of the book, "The Pastoral and the Picaresque." "These terms," says Meeker, "are commonly applied to conventional literary genres, but both also identify modes of human behavior and systems of human values." And ultimately, if we are to survive, we must abandon the idealism of the pastoral tradition and adopt the pragmatic survival strategy of the picaro.

Professor Meeker does not shirk the question of what to do with our displaced idealism. In his chapter "Ingredients for an Environmental Ethic" he explores possibilities, but avoids dogmatism. For example, he closes his short section on sex with the observation: "If we were to devote our efforts to discovering what the sexual and mating needs of our species in fact are, rather than trying to enforce what we think they *should be*, perhaps we would begin to discover forms of sexual behavior that would both satisfy us and assure the successful sutvival of our kind. . . ."

All this revamping, however, is more than a defensive technique of survival. It will call on man to strain his creative and scientific powers. "It is a principle which might well provide the foundation for a new and imaginative environmental ethic, as it did for Mann's Felix Krull: 'He who really loves the world shapes himself to please it.'"

Literary and even literate people are fond of such self-flattering observations as "the pen is mightier than the sword." History undoubtedly justifies such a view, but principally when the view is taken from the vantage point of retrospect. That is, ideas do prevail, but for the most part only at long last. New ideas, in the current idiom, have to wait until their time is come. Conventional and traditional wisdom prevails until events prove its bankruptcy and force the acceptance of the new. Until then the new ideas languish, despite the skill and ardor of their presentation. I should venture that not until our present environmental crisis begins to hurt more than it does now will the presentations of Meeker and Commoner and others of their prophetic insight come to the fore. Until then they are more than likely to suffer the common fate of seers: being dismissed as doomsayers, viewers-with-alarm, and, and latter-day Cassandras.

Harold Harris

The Publish-It-Yourself Handbook

By Bill Henderson

The Pushcart Press, New York

Most of us are writers of one sort or another, and certainly we are aware of the difficulties that face us when we try to crack the impenetrable walls of the publishing industry. English professors, along with the rest of the depressed and discouraged legions of unpublished and unrecognized writers of America, have long tried to discover innovative methods for turning their manuscripts into books. Only a few have been successful. How did they do it? Buy or borrow a copy of *The Publish-It-Youself Handbook* and you you will instantly be privy to many of the secrets of these persistent and accomplished writers.

Bill Henderson's anthology of articles about self-publishing is a rare find. In the tradition of the contributors to the *Handbook*, the anthology is concrete evidence of the publish-it-yourself process. It is bound and printed in an economical, noncommercial format. The copy was "set" on an electric typewriter (with unjustified margins), and the book was reproduced by a small, independent printing shop. The result is not artistic, but it is easily read.

The Handbook consists of a rather comprehensive introduction which reviews the history of self-publishing followed by twenty-nine articles about the experiences of writers *and* publishers, *The Handbook* is a varied and extensive source of information. The introductory remarks by Henderson are terrific stimuli for any of us who have lost the initial motivational impetus that sent us back to our typewriters each day with dogged regularity. Somehow it is very reassuring to find out that Stephen Crane, Mark Twain, Upton Sinclair, Jack London, Ezra Pound, James Joyce, Anais Nin and a host of other accomplished writers are or were members of the self-publishing fraternity. When one realizes that quality is not a guaranteed ticket to prestige and recognition in the world of letters, it becomes easier to trudge back to the office to write and revise the latest story or article. And the thought of Mark Twain and Edgar Poe struggling to get their works into print makes our current "impossible obstacles" appear less formidable.

I would be less than candid if I said that the *Handbook* is a continuous source of optimism, however. Luke Walton's very funny article about his "great American novel" clearly underlines the fact that self-publishing can be both difficult and costly. Luke's novel, *The Galapagos Kid*, cost him $10,873.50 to produce. This total, which was not recouped from hardback sales, included $2,500 for printing, $4,000 for advertising, and $1,500 in psychiatrist fees. Happily Luke's rather depressing commentary is followed by an editor's note which announces that *The Galapagos Kid* has finally been published as a Pushcart Paperback.

Because I lean toward fiction, I concentrated on the selections in the *Handbook* that dealt with "my" genre. But there are some fine articles on nonfiction and children's literature as well. In the end, one is left with a somewhat ambiguous impression. It is quite apparent that self-publishing is a viable avenue for many writers who do not have the proper connections to break into the conventional publishing fortresses. *The Handbook* is convincing on that point. Yet the agonies of those who contributed to the anthology are sufficiently numerous and tangible to give those of us who are considering the possibilities of do-it-yourself publishing some second thoughts.

If you feel that you are one of the strong-willed exceptions who can buck the trends, then this excellent handbook is for you. And if you are a bit short on will-power, you will enjoy the *Handbook* for a different reason. It will serve as an excellent source of fuel for your blazing rationale: indeed, publishing-it-yourself is a very difficult and costly undertaking.

R. Booth

Politics And The Abuses of George Orwell

Dear Editor:

When he wrote about writing, one of George Orwell's most urgent demands was for clarity. Another was for honesty. In fact, he saw the two as inseparable in and indispensable to civilized man. And, to the end of showing how one might work to rid oneself of the deceit and shabbiness of badly written prose, Orwell subjected contemporary writing--including his own--to the most severe scrutiny.

I wonder, then, what he would do with the gross distortion of his famous "Politics and the English Language," as it was tailored to fit the peculiar needs of those who favored "The Students' Right to their Own Language," on page two of *Inside English* (Fall, 1974), the journal of the English Council of the California Two-Year Colleges. Not only was the quoted portion of his essay cruelly doctored to make it fit the "Students' Right" thesis, but the article itself gave the impression that Orwell was chiefly interested in letting every writer do his own thing, both of which seem to me willful misreadings of a man who spent much of his life trying to convince people of the disastrous effects of sloppy and lazy and dishonest prose.

Orwell Abused

The defense of the English language....has nothing to do...with the setting up of a ."standard English"....nothing to do with correct grammar and syntax, which are of no importance so long as one makes one's meaning clear....or with having what is called a "good prose style".

Orwell

But all these are minor points. The defense of the English language implies more than this, and perhaps it is best to start by saying what it does *not* imply.

To begin with, it has nothing to do with archaism, with the salvaging of obsolete words and turns of speech, or with the setting-up of a "standard English" which must never be departed from. On the contrary, it is especially concerned with the scrapping of every word or idiom which has outworn its usefulness. It has nothing to do with correct grammar and syntax, which are of no importance so long as one makes one's meaning clear, or with the avoidance of Americanisms, or with having what is called a "good prose style." On the other hand it is not concerned with fake simplicity and the attempt to make written English colloquial. Nor does it even imply in every case preferring the Saxon word to the Latin one, though it does imply using the fewest and shortest words that will cover one's meaning. *What is above all needed is to let the meaning choose the word, and not the other way about.*

However, rather than expand on the many instructive ironies of this mis-use of Orwell, I propose simply to let the two exhibits speak for themselves: first, Orwell, as re-written by the author of the *Inside English* article, and second, Orwell, as written by Orwell. It should be remembered that the passage quoted is preceded in Orwell's famous essay by nine pages of detailed study of five examples of what he called bad English. That fact itself should make suspect the use to which the *Inside English* author attempted to put the Orwell excerpt.

The same mail delivery that brought me *Inside English* also brought an announcement by the NCTE Committee on Doublespeak, expressing that Committee's interest in choice examples. I promptly sent the Committee a copy of the sample provided by *Inside English's* use of George Orwell.

D.L. Emblen
Santa Rosa Junior College

In reply:

I will accept the letter of Mr. Emblen's reprimand; I heartily reject the spirit.

My thesis was that "composition" should be so broadly defined as to allow any dialect. I included Orwell because all of his "examples" write in the proper dialect, but badly. Mr. Emblen is correct in observing that Orwell sharply distinguishes critical from imaginative writing and that he surely would not have approved of the CCCC resolution. Since I had put Orwell in opposition to the insane goals advocated by Simon Ramo, I felt my use of "Politics and the English Language" would be clear.

But it wasn't, and I stand corrected. However, I fail to see how Mr. Emblen can divine my motives or those of the CCCC. Did he read the CCCC'S Special Issue? What devil theory prompts such a tone as his?

Jim McCormick, Editor

CCCC Special Issue

Additional copies of the CCCC's special issue "Students' Right to Their Own Language" are available for $.75 each; 20 or more, $.50 each; 100 or more, $.35 each. Request Stock Number 27624 from Order Department, NCTE, 1111 Kenyon Rd., Urbana, Illinois 61801. Payment must accompany orders of less than $1.00; a $.60 billing charge will be added to all billed orders.

Poetic Competition

(Extramural)

In this space each issue, *Inside English* will publish the best poems it receives in a competition announced in the previous issue. To limit the number of entries to an amount the staff can handle, we are asking that *each department send only one entry*. In keeping with the spirit of frivolity appropriate to Spring, our first contest invites you to test your powers with the humble limerick.

Here are the rules:

1. The poem shall be an original limerick.
2. It shall pertain to the season of spring.
3. Each department of English may use any means it wishes to determine its entry. (Will chairpersons please take the initiative?)
4. The poem should appear alone, typed and unsigned, on a single sheet of paper. For a cover sheet use college letterhead and give the author's name.
5. Deadline: April 30, 1975.

Though not on spring, here is a little limerick to throw down, as it were, the gauntlet:

Said Al to his gal Belle Le Tristic,
"My limericks will prove I'm artistic."
Bella's response though
Was "Skip it, Alphonso;
Your forte was never linguistic."

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Journal of the English Council of California Two-Year Colleges

DECEMBER, 1975

AND

SPRING, 1976

December, 1975

inside english

The Journal of the English Council
of the California Two-Year Colleges

TASK FORCE RECOMMENDS

> As a condition for graduation, every CSUC student should be required to demonstrate the ability to read and understand a fairly complex question on an intellectually demanding subject and to respond on short notice with a logical, clear, and coherent piece of exposition. The student should be capable of formulating a thesis which can be developed within the time allotted to the assignment, of substantiating that thesis without losing focus or straying from the subject. Both the essay as a whole and individual paragraphs should be unified and coherent and represent adequate development of the central idea. The student should demonstrate knowledge of the principles of logical coordination and subordination and the ability to develop ideas at the level of the sentence rather than by mere accretion of sentences. In addition, the prose of The CSUC graduate should be reasonably free of errors in usage, spelling, and other mechanics--that is, errors of such seriousness and/or frequency as to hinder communication, seriously distract the educated, adult reader, or clearly demonstrate that the writer has not mastered the basic convencions of the language.
>
> ***Junior-level exam criteria***

Through a Task Force on Student Writing Skills, The California State University and Colleges are launching a vigorous, positive attack on illiteracy. This much was evident when the Task Force presented its draft recommendations at the November 20, 21 joint meeting of two- and four- year English Councils in San Franicisco.

In broad terms, the Task Force recommendations for the CSUC system are

1. a statewide testing program for matriculating and junior-level students
2. a statewide requirement for coursework in composition
3. funding for courses to remedy writing skills deficiencies
4. a systemwide commitment to literacy through the development of composition teaching skills in all the faculty.

Chaired by Anthony J. Moye, State University Dean, Educational Programs and Resources, the Task Force draws on various disciplines; Lennis Dunlap, Associate Professor of English, Chico; Harry Finestone, Dean of Academic Planning, Northridge; Sylvia Manning, Associate Professor of English, Hayward; Richard Moss, Assistant Professor of Economics, San Bernardino; William Robinson, Assistant Professor of English, San Francisco; Donald Schweitzer, Associate Professor of Psychology, Fullerton.

The recommendations of the Task Force will soon be considered by the SCUC Board. It may be that the Task force is asking for too much change too fast, and that the recommendations will have to be watered down in order to be implemented at all. One thing at this point is clear: the Task Force has taken a forthright stand on a complex and difficult problem.

NCTE Get-Together

In previous years at NCTE Conventions, there have been Thanksgiving afternoon "Get-Togethers" for elementary and junior-high teachers, also for high school chairpersons of English. For the first time, the Executive Committee of NCTE voted to have a "Two-Year College Get-Together" and asked that it be organized and chaired by Don Snepp, City College of San Francisco, CCCTE member and President of the English Council of the California Two-Year Colleges (ECCTYC).

Approximately sixty persons attended, and after introductory remarks and a welcome from Don Snepp, the participants sat at one of six tables where the following topics were discussed with the chairpersons noted: Bi-Lingual and ESL, Dr. Virginia Brumbach (This table included participants from Hawaii, Alaska, and the Virgin Islands.); Composition, Dr. William Irmscher, University of Wasington; Innovative Curriculum Development, Sylvia A. Holladay, St. Petersburg Junior College, Florida, and the editor of the national *English in the Two-Year College* newsletter; Two-Year College English Teacher Training, Dr. Clara Lee Moodie, Director in this subject area at Central Michigan University, assisted by Dr. Gertrude Fujii, Chairperson of English at Los Angeles Valley College and Vice President of ECCTYC; Reading and Writing Labs, Dr. Joseph Buice, Chairperson of English, Odessa College, Texas; Miscellaneous Matters of Concern and Interest, co-chaired by Greg Cowan, Empire State College, SUNY, and Bob Danielson, Grossmont College, California.

Also in attendance were Nancy Prichard, Assoc. Exec. Secy., NCTE; Lionel Sharp, President, CCCC; Dr. Betty Martin, Odessa College, and President, National Junior College Council. Participants seemed genuinely pleased with the two-hour session and urged that the session become a regular, annual event. Many deplored the shortness of the time and were hopeful that more pre-convention two-year college workshops might be established next year in Chicago. Coffee and sherry were served, and a sincere and enthusiastic participation seemed quite evident.

inside english

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UC NOVEMBER COUNCIL

REPORT ON THE ENGLISH COUNCIL OF THE UNIVERSITY OF CALIFORNIA NOVEMBER 20-21, 1975, Canterbury Hotel, San Francisco

I. At the *joint information exchange* held with the California State University and Colleges, on the morning of November 20, the U.C. campuses reported the following:

A. *Riverside*: the number of English majors is down; Subject A is now in the School of Education, having been transferred from University Extension; regular faculty are now teaching freshman composition.

B. *Davis*: more students are taking Subject A, a result of the increase, University-wide, in the cutoff score on the CEEB from 560 to 600; the English department is, in fact, a "service" department since 60 percent of the students in English classes are in writing courses; there are now three separate levels of writing courses, including courses in legal, scientific, and report writing; 23 students is the maximum for composition classes; lower division courses for non-majors are doing well, with over 100 in a short story class and 45 in Shakespeare; a teaching internship for graduate students has been established with Sacramento City College; a junior year examination, demonstrating proficiency in writing, is needed to graduate.

C. *San Diego*: composition courses have a maximum class size of 15; courses are being developed for transfer students who have specific writing problems.

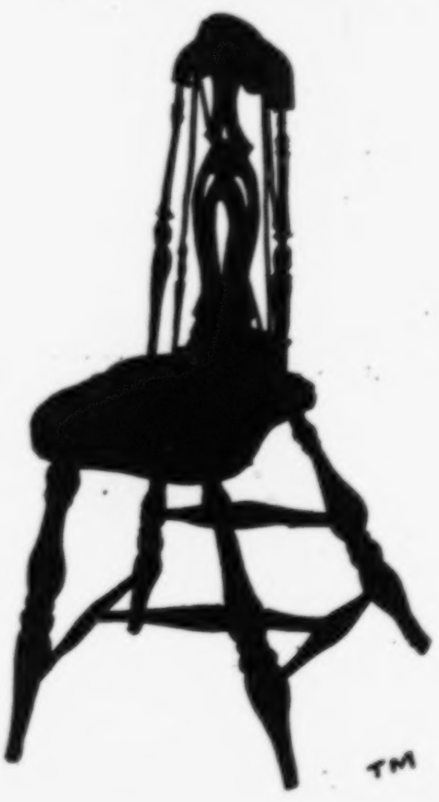
D. *Berkeley*: there are now 800 English majors.

E. *Los Angeles*: after falling to a low of 900 last year (from 1600 in 1973), the number of English majors rose to 1060; the department is becoming a "service" department; a new course in children's literature has proved very popular, with over 1200 students; a course in adolescent literature is planned; the M.A. degree (a terminal program) is for community college teachers.

F. *Santa Barbara*: teaching more Subject A than before; there is a two-quarter requirement in composition; graduate students work with faculty members before being assigned their own composition classes; there are new writing courses on the sophomore level.

G. *Santa Cruz*: English enrollments have remained steady; Subject A is a credit bearing course; U.C.S.C. has no composition courses; graduate students are now being admitted on alternate years for the PhD. program.

II. In the afternoon, the English Council divided itself into three groups: Graduate Programs, Subject A, and Freshman Composition. The following morning, each group reported to the Council as a whole.



A. *Graduate Programs*: the following items were discussed but no specific recommendations or resolutions were passed:

1. That a *Graduate Students Pool* be established, University-wide, in order to have a ready supply of potential teachers for 1 or 2 quarter emergency lecturer appointments, primarily in composition.

2. *The Role of Teaching Assistants.* That training of T.A.'s is a most important department function; that all teachers at all levels be asked to teach freshman composition.

3. That a *Ph.D program in the practical and theoretical teaching of English fundamentals* be established, with the program in the English Department rather than the Education Department.

4. That more *interdisciplinary offerings* be considered.

B. *Subject A*: Discussion revolved around the raising of the CEEB cut-off score from 560 to 600 and the University's responsibility for teaching students once it accepts them.

C. *Freshman Composition*: The following five recommendations were passed as resolutions:

1. That there be a 15-to-1 student-teacher ratio for composition classes.

2. That freshman reading/composition be a *sequential three-quarter requirement*, to include the Subject A component.

3. That there be either a pre- and/or in-service teacher internship program for teaching assistants.

4. That there be a junior level proficiency examination in writing, which is required for graduation.

5. That-university wide--there be more undergraduate writing required with careful grading by teachers.

D. In addition, a general resolution supporting Dr. V.T. Hornback, Jr., Chairperson, English Department, CSU Sacramento, was passed; a resolution deploring the use of elementary, high school and college teachers of English who do not have the experience, interest or training was tabled; and John Waterhouse, UCSD, agreed to serve as liason for the April CSCU meeting in Coronado.

III. *Miscellaneous Observations*

A. *Grading*: ¶In the University system, students cannot fulfill a graduation requirement with a grade of D or F. Thus, a student receiving a D in freshman composition would receive credit for the units assigned the course, but would not satisfy the composition requirement.

¶UCSD can assign the grade of IP (In Progress) for writing courses that are part of a sequence. The advantage here is that a student who has shown progress, but who is still doing poorly, has a second quarter or semester to achieve a passing grade.

B. *Composition Courses*: There is a move in the University to offer special topics composition courses. Thus, at UCLA, in addition to the traditional English 1A course, students can opt to take English 1B with readings in the life sciences, or the social sciences, etc. The readings are of a general rather than a specific and technical nature. At Davis, there are new advanced composition courses focusing on report writing, newspaper writing, article writing for publication, etc. At Riverside, the second quarter in the two-quarter writing requirement goes into general content areas, such as science, the humanities, etc. The literature component from the second quarter was dropped in exchange for the two-quarter requirement.

Students seem to be pushing for stiffer writing requirements, too. Directors of Freshman Writing at both UCLA and UC, Riverside, report student requests for increasing the number of quarters of composition required for graduation. (On the other hand, one UCLA professor reported that, when an instructor in a class in American Popular Culture told his students that he required papers written at the University level, 20 students left the class and the rest of the class booed the instructor for five minutes. Sounds rather appropriate for American popular culture, doesn't it?)

FIRST L.A. COMMUNITY COLLEGE CONFERENCE

Planned as a conference for teachers of reading and writing, the first district-wide meeting on "The Teaching of Reading and Writing: Methods, Applications, and Goals," drew an attendance of 300 instructors of English from the nine colleges within the Los Angeles Community College District, October 28, 1975, at the Los Angeles Convention Center.

Sponsored by the Educational Planning and Development Department of the college district in conjunction with department chairmen and English faculty, the conference addressed itself to nine areas of deep concern to the community college instructor: effective remedial reading programs; an interdisciplinary approach to basic skills; problems in teaching English as a second language; teaching the functional illiterate; goals and evaluation in composition; placement and counseling; teaching composition to remedial and transfer students; bilingual and dialectal approaches to English instruction; and the use of technology in the classroom.

Underscoring the concern of the discipline regarding the status of English instruction, Leslie Koltai, chancellor of the Los Angeles district noted in his opening remarks that "the human imagination must have as its tool the spoken and written word." He further stated that with "the ability to read and write, we make possible all other disciplines and their explanation. . ." and that this "ability to manipulate language is the backbone of all human activity as we know it." He further announced the designation of $100,000 toward implementing projects to further the study of and recommendations for more effective programs of teaching English to the various levels of students comprising a community college student body. Responsibility for choosing and recommending these projects was assigned to the District English Department Chairmen's Council composed of the department and divisional chairmen of the nine colleges.

Edward M. White, Director of the Statewide California State University and Colleges English Equivalency Examination, and former president of the English Council of the state university and college system spoke at the luncheon meeting on the place of equivalency testing for lower division English. Instrumental in developing the essay examination for the state college administered test, White was emphatic upon the need to evaluate and research the type of essay questions to be used. He recommended that all students taking an examination should write on one assignment to insure a standard criterion for criticism and judgment, since a choice of questions would immediately require differing standards of criticism. He further noted that equivalency testing does have a real function in helping the already prepared student to move ahead, but that the test was not valid unless it measured the student's ability to comprehend and analyze as well as to write. Thus, he concluded that objective tests in which a student merely marked the correct answers are not an accurate measurement of writing ability.

A brief evaluation of the program revealed that instructors in the district appreciated the "positive approach" to some of the problems confronting the discipline and that the opportunity to meet and discuss matters of common concern with other instructors broadened their own viewpoints. Suggestions which resulted from the workshops included better counseling and placement of students; a total approach to learning including reading and vocabulary related to practical needs and interests of the students; need for pre-testing for correct placement in classes; and the place of peer participation in reading and correcting student essays.

The conference closed with a summary by John T. McCuen, vice chancellor of educational planning and development, who remarked that it was not necessary to go out of the district for "experts" in the field.

The conference was chaired and coordinated by Gertrude Fujii, chairman of the English Department at Valley College and the District Chairmen's Council. She also serves as vice president of the English Council of California Two-Year Colleges.

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Common Sense and Testing in English

Alan Purves, chairman, and the Task Force on Measurement and Evaluation in the Study of English

Evaluating student performance in English is complex, since the study of English involves not only skills, but also thoughts, feelings, and attitudes. Standardized tests, which have traditionally dealt with only a few easily measurable aspects of English, do not adequately reflect the achievements of students, and yet such tests are more and more relied on by administrators in making policy decisions. In this booklet, NCTE's Task Force on Measurement and Evaluation describes the most common types of standardized English tests, discusses their limitations, and suggests ways teachers can make these limitations known. The Task Force lists criteria for selecting standardized tests in English and for interpreting and using test results, and presents ideas for alternative methods of evaluating achievement in English. Includes a 3-page "Citizen's Edition" which can be reproduced and distributed to parents and administrators. 40p. 1975.
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inside english

The Journal of the English Council
of the California Two-Year Colleges

Spring Issue 1976

College English Classes-- Relevant Again ?

by Ann Clefinger

San Diego Mesa College

Throughout the sixties, those of us in education were bombarded with student demands "relevance"--some vaguely identified but deeply felt need to make the subjects we teach apply to the students' interests, especially in the social, political, and ecological areas, no matter what we were ostensibly teaching--until many of us grew to loath the term relevant with all the fuzzy thinking that so frequently accompanied its use. Now that we are over half-way through the seventies, we are facing another bombardment of freshly articulated demands--this time not just from students, but from parents, employers, colleagues (and ourselves too)--reflecting a growing awareness of the need for students to have command of basic literacy skills. While this shift in interest is pleasing to English teachers in many respects, it nevertheless raises a new challenge to us to justify pursuit of our first love: literature. We might say we are facing a re-perception of what is relevant to students. Perhaps, for a moment then, it would be worth resurrecting the term out of the ignominious graveyard of cant, now that most of its jargon use has died away, and try to refresh its sense to focus upon the value offered by the different kinds of college English courses.

To begin, let me define the term as I see it. Broadly speaking, "relevant" labels a class as one that is worth taking beyond the mere function of filling a catalog requirement toward a degree. The class that is relevant, however, is different from one that is merely entertaining or interesting in itself; it needs to have a high degree of application for the student in at least one of three ways. It is relevant, first, if it concerns the contemporary problems of our society, second, if it provides the student with techniques or knowledge of a practical or utilitarian value for his progress through college or more importantly for his occupation upon graduation and, third, if it increases the student's awareness of himself and others at a personal level. Students have tended to emphasize the first of these categories. The public at large is currently emphasizing the second. English classes often fit into each of the three areas, but it is in the last category that I believe that the majority have the most to offer; it is this last category, the personal, that I consider the most important.

Sometimes the courses in review of English skills seem irrelevant to students, especially when those classes are required as hurdles to get over before the other required English courses can be taken. It seems obvious to most teachers that a command of the fundamentals of grammar, punctuation, spelling, and reading is a pragmatic necessity to anyone who wants to talk or write and be understood clearly and be effective in getting his ideas across to anyone else. A person who cannot write fairly standard grammatical statements cannot achieve well in college. It also seems obvious that acceptance in our society beyond college, particularly in the business world, depends upon avoiding glaring grammatical mistakes. While a growing proportion of students is coming to recognize this situation, these conditions are not always obvious to the student who has not yet encountered an important rejection because of his deficiency. It is part of the teacher's task then to try to show the students in these classes that the material is important to their future success.

In this regard, to be relevant, these review classes should be emphasizing application of the major points of grammar, punctuation, spelling, and reading skills rather than focusing mainly on learning terminology and on group of minor points (i.e., learning to label predicate adjectives, absolute constructions). The technique of testing memorized material which is then typically forgotten immediately after the test seems one of the poorest ways to convey the relevancy of the concepts.

In any event, students who plan only technical careers in jobs which require no writing may still feel English review is a waste of time. And it may well be a waste of time for them, unless the teacher can convince these students that one's ability to gain the social acceptance he desires is enhanced or that ability to understand and enjoy what he reads is enhanced by skills taught in the class. It is important for an individual to be able to read and understand articles about those things that concern him in his daily life--from the issues he votes on to the instructions for putting together a child's bicycle. Also, for instance, if a person ever wishes to write to someone in business who has gypped him or gotten his account muddled, he will need basic English skills to make the recipient pay attention to what he says. Furthermore, in our society one who can use relatively standard English is considered more intelligent than one who can't. Though this is an unfair and unjustified criterion, it is a fact of experience that the students should be aware of. Perhaps with such an awareness, students will find the English skills review courses more worthwhile.

Certainly a freshman composition course is relevant in all three ways listed earlier. The readings primarily concern contemporary issues, the writing skills taught are necessary for anyone who ever needs to communicate anything in writing, and the emphasis placed on the student's finding out what he thinks and putting those thoughts into a coherent and effective essay leads to greater self-knowledge. Also by discussion of the importance of identifying one's audience and by practice in writing to explain something to people assumed to have various backgrounds and attitudes or to convince them through argument one comes to a greater awareness and better understanding of others.

And now we come to literature. The many types of literature classes each have particular ways in which they relate to our society and provide insight to what it means to be human. Contemporary literature clearly concerns each of us as we try to learn how to live in this world. Literature from the past offers background upon which our present situations are founded and thus perhaps aids us in coping more intelligently today. It also can show us how peoples in other times struggled with many of the same problems we have. In addition, as with all literature, it helps us to understand universal human traits and motivations as well as the sufferings we all are subject to and the joys that enhance our possibilities. That we can thus extend our experiences vicariously through time, space, cultures, ages, upbringings, and personalities makes literature vitally important to us all. Through its power to objectify in made-up words, characters, situations, settings, our most subjective concerns and emotions, we can learn to see ourselves more clearly and others quite different from us with less prejudice and with more empathy for them. Perhaps we can avoid utter despair that the world has much injustice, unhappiness, and death by having met them before in literature and learned, with the help of the authors, to cope with a world not existing as we would like. At the same time, perhaps we can see in literature how people help create their own fates and thus be ourselves better able to avoid the greatest mistakes of foolishness and pride that destroy the possibilities for a good life and a better world. Literature offers us a glimpse of such wisdom if we are but wise enough to look steadfastly. We who love and teach literature know all this; our task is to help our students experience it too.

While the relevancy of a class certainly indicates its most clearly applicable importance for the student, I think it would be a mistake to reverse the idea and believe that a class is only important or valuable if it has the practical utility of socially, occupationally, or personally connected subject matter. This is, I believe, the major point on which a great many students and some faculty members differ from my view. Part of whatever greatness man has lies in his capacity for wonder and enjoyment. Human nature involves curiosity about things both apart from ourselves and apart from any foreseeable use. We would be poorer creatures and greatly in error to suppress those things that are strictly challenging to our intellects, or interesting in themselves, or entertaining to our spirits, even though they may not be clearly relevant to anything else. Perhaps some aspects of all English classes fall in this category. If such things can bring satisfaction, excitement, or pleasure, it is the teacher's function to convey them, and that is justification enough.

ECCTYC President's Column

A Disturbing Time For College English

When someone speaks of the "good old days" it is almost certainly an indication that the person speaking is in his later years and only sometimes a fact that the "old days" really were better. In my case, I know the first premise is true but I believe the second premise is too. It seems to me, thinking as objectively as I can, that most of us in the two-year colleges, and particularly in the field of English, are facing disturbing and dangerous problems that we did not face twenty or thirty years ago.

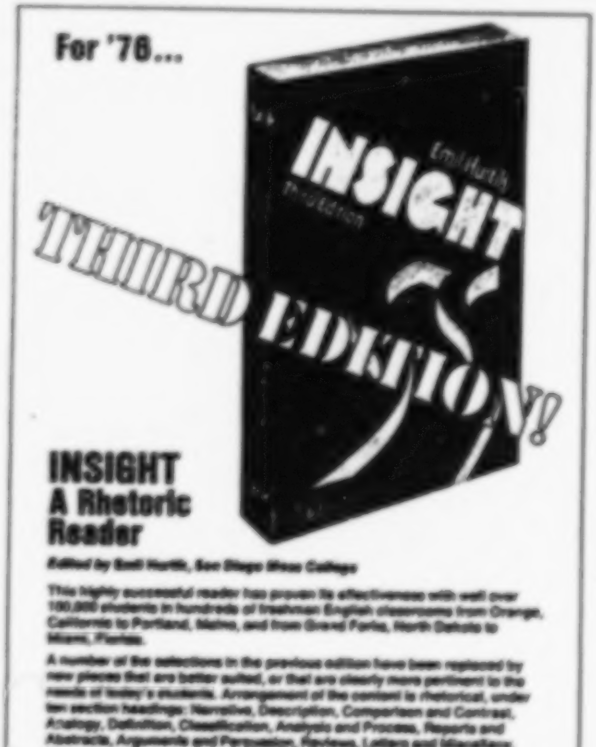
We find ourselves directly involved in the widening public concern over a decline in the students' reading and writing ability and there are added public demands for new and special programs and instructional approaches to combat these problems. There are more insistent demands for bi-lingual and ESL programs, and ever-increasing part-time adult enrollees from the community make justified and varied curricular requests. Such enrollees, although welcome, substantially increase admissions and registration clerical work while not substantially increasing the financial support to the college. Needless to say, such new programs and smaller class sizes, so vitally necessary in the instruction of composition and reading, are expensive.

On the other hand and very unfortunately juxtaposed with the situation above is an increasing and alarming lack of financial support for the ever-increasing number of two-year college students. Economies, both in Washington D.C. and Sacramento, are crippling administrators and instructors in their efforts to improve the effectiveness of instruction. These economies, particularly the new California practice of "capping," are not only devastating and frustrating but perhaps most alarming of all is the deplorable practice of many administrators who save money by hiring only part-time teachers. Many California two-year college English departments which ten years ago had either no part-time teachers or only one or two now have more than half of their numbers composed of part-time teachers.

First, and most important, this practice is particularly bad for the students. They are taught by harassed, frustrated, and fatigued instructors who frequently cannot offer sufficient office hours, who in fact may not even have an office, and who must rush away from their first class of the day to teach their second class miles away, and perhaps a third class even farther away. Second, such a situation certainly dulls the vitality and inhibits the motivation of young teachers who had looked forward to obtaining a position at one two-year college. They have no sense of "belonging" and little reason to contribute energy, develop new curricula, and attend departmental meetings. They have no communication with or impact upon the tenured faculty and can develop no sense of the departmental or academic community. Most of these part-time instructors usually are not members of the academic senate, do not receive fringe benefits, and are unprotected from peremptory dismissal. Third, and perhaps most disturbing of all, because of a freeze in hiring and this tendency to employ only part-time teachers, contributions from the youngest and most innovative part-time instructors are lost. Many English departments have not hired full-time instructors for years, but a well-balanced English department must have instructors from their twenties to their sixties to achieve performance emanating from youthful ideas, energy, enthusiasm, experience, and perspective. The youngest faculty members at many are instructors who have for years been out of touch with the latest developments in instructional techniques and research. How can such departments offer effective and innovative self-improvement and necessary shifts in emphasis? They cannot.

In the clash of these two situations—the public's demand for better education and the worsening state of educational economics—I feel that we are desperately caught between two opposing forces that are certain to result in the worst crisis we have ever faced. To the extent that it can, your English Council will fight in every way to ameliorate this situation. Our Regional Directors and Assistant Directors can also help by listening to and organizing department chairpersons in their regions. But most important of all, the times cry out for each department of English in every California two-year college to eliminate interior jealousies and complaints and join together with conviction and determination to prevent practices both by administrators and boards of trustees and governors which dampen the enthusiasm and dull the sensitivity which are so vital for instruction in the humanities.

Don Snepp, CCSF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Teachers To Contribute ?

Accreditation Proposal

A movement which ECCTYC may wish to support is the proposed creation of a consortium of academic senates among California two-year colleges whereby senates, by consulting department chairmen, would nominate teachers for membership on the accreditation teams presently selected solely by the director of the Western Association of Schools and Colleges, junior college division.

Accreditation is voluntary and hence can be reformed. The accreditation agency is a private agency located at Modesto Junior College and presently controlled by a commission of J.C. administrators. Their executive director is Harry Wiser, Ed. D., formerly Superintendent of Schools of Modesto. Teacher groups have no voice in the selection of commissioners and no authority in the selection of accreditation team personnel. Many teachers trace the permissiveness and steady deterioration in both academic standards and the role played by general education courses to the dominance of "school of education" trained administrators in the accreditation process and the total absence therein of scholars and teachers.

At City College of San Francisco's last accreditation, for example, only three of the fifteen member team were classroom teachers. None were chosen by teachers. Prominently featured in the accreditation report was a request that entrance standards for English 1A be lowered, although, not a single English 1A classroom or instructor was visited by the team. The final accreditation report was chiefly concerned with recommended growth and expansion, especially in non-academic directions. Little attention was paid to learning or to classroom activities except for the recommendations that standards in the social sciences and English be lowered.

Under the Consortium proposal, one half of the accreditation team would be classroom teachers chosen by various departments from colleges in other areas of the state. The Western Association could continue to select administrators and to co-operate with the consortium if they so chose.

The result would be a shift from the existing dominance of the accreditation personnel by administrators, virtually all of whom are trained by schools of education, toward a greater emphasis upon academic standards and learning as classroom teachers chosen by their peers become involved in accreditation visitations.

Raymond Early

A New Year's Resolution

Testing Reading

by Dr. James Duggins
Coordinator
Reading Specialist Program SFSU

This year, like last, we resolved to look at our Entrance testing and screening practices. On our check list, so neatly ruled, we found the same problems for Spring 1976 that we knew about in Spring 1975 and too many Spring Semesters before that. No. 1. We are using the wrong test. No. 2, We are using it for the wrong students. No. 3, We are interpreting the results in the wrong way. There is really so very little to know and almost none of it new to us.

We do not want to dispense with some form of all school reading achievement measure such as the Cooperative or the Nelson-Denny, but we need to consider more carefully what they tell us and how that information may be useful. Of course, as achievement tests they report only normative data (a comparison of one sample with the average or "norms" of another). They reveal little about reading, but simply report statistics of comparison populations who are alleged to be good readers. They are culturally biased to favor groups who do well in school for whatever reasons.

The data of reading achievements tests, derived and computed from large populations, is intended to be used in that way: to compare populations. It is probably most often an error to compare any individual score with that total population. For the total population, we are making fewer judgements, but it may very well be a grievous omission to "track" a student, based upon that one sample of one behavior during a very short period of time. We simply need more information than is offered in the standardized test of reading achievement. This may be particularly so for schools the bulk of whose students score below the Mean. In such schools, their own, locally computed norms are more helpful.

Another problem we face again this year is the usefulness of the information to the instructor. There is a dangerous tendency to construct curriculum based upon percentiles. It is as if all those students below the 15th percentile (or the 35th) need the same thing. Even if the reading achievment tests accurately placed most individuals in the correct percentile ranking (consult the test manual and your local, normative figures for standard deviation), they do not attempt to be diagnostic or prescriptive. They do not speculate about why the extremes of the population read as they do. They do not offer suggestions for remediation. Thus, the achievement test is not of much real value to the instructor. The instructor must build the course curricula based upon diagnostic testing.

We know that people's experiences deeply influence their reading ability. Direct experience obviously has become more important than vicarious experience to the poor reader. Reading measures, then, which test the student's ability to read based upon passages relating to information most often acquired vicariously (e.g. passages about the pre-Raphaelites) disadvantage those students who do not read widely. Such tests may determine whether the student does read more than whether he can read. That may be interesting information to us, but our primary function must be to assure that our students can read. To get a better notion of students' reading ability, reading achievement tests must be chosen for their lack of such bias.

Our interpretation of achievement tests allows us to group for instruction. The middle group (plus or minus 34 percent from the Mean) is the most stable. The extreme scores, the lower and higher ends of the bell curve, are the most volatile. This suggests that those who score in the lower percentiles may include many students who should not be there. We have drawn from the population only those students from the statistically most volatile sections for communications workshops. Some of them seem misplaced and "improve" rapidly, others make very slow progress. This inappropriate placement may waste a semester of their time.

In considering our New Years resolutions, we have decided to read again the test we administer to measure it for cultural bias and to compute our own local norms. Before students are sectioned into communications workshops, we will retest them with a different level of the test and include evaluated composition samples in our entrance assessment battery. Finally, the communications instructors are devising a new series of workshops based upon the diagnostic tests they use in the courses.

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There are the paper-wasters
And the paper-savers
Between them no negotiation

Is possible. The savers are virtuous
Guardians of ecology and budget.
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Of typewriter and dittoes

The users are sensitive
To the need to communicate
The savers hesitate
At so many copies. "Give

Them to people who won't
Read them! How can you
Waste our substance?" "Damn you,
They won't read if I don't."

And so it goes,
But aggravated
By the memos undated
On back of last year's memos

Mort Tenenbaum
West Los Angeles College

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Essay Testing As Placement Device ? It May Work

When the English faculty at San Bernardino Valley College decided to do something about the steady decline in writing skills of SBVC students, the English Division called in Dr. Edward White to explain the program in essay testing which he with others has recently developed for the California State University System. Dr. White's report and the brief workshop which he conducted for the SBVC English teachers convinced them that they could restructure the writing program in order to maintain or even raise eroding standards without returning to unfair and irrelevant objective exams or rigid error hunting.

Dr. White's report came at exactly the right time, for after five years of open enrollment in English at SBVC, the English faculty and many of their colleagues in other divisions were convinced that their students were less and less able to write well enough to do college-level work. The fact that the media reported this same problem in colleges everywhere was comforting but not helpful.

The difficulty was that any attempt to raise standards, whether by reinstituting a placement procedure or by giving a uniform final exam, hinged on the issue of a fair and accurate test. And it was, after all, the conviction that no such test or tests existed which, in large part, had led the English Division to abandon placement and proficiency exams five years before. Specifically, the teachers thought that objective exams could not measure writing skill and that essay tests were almost impossible to score with any uniformity unless one merely counted fragments and comma splices. At one point, to prove the impossibility of conducting a division essay exam, one SBVC English instructor had asked each of the other English teachers to independently grade a sample essay. When the essay received a wide variety of almost evenly distributed grades, the teachers were convinced that it was indeed impossible to achieve equity and uniformity in essay testing.

It was to respond to this dilemma--the absence of a meaningful way to test writing proficiency and the eroding standards and skills in writing--that Dr. White was invited to lead a workshop for the SBVC English Division. On leave from the English Department at California State College, San Bernardino, Dr. White had spend the last three years solving similar problems for the State University System. Though his program had originated as a means of testing for equivalency credit in college composition, he had become increasingly involved in a wider range of uses for writing skills tests and in the development of a comprehensive program of writing placement and proficiency exams for the State University System.

Since processes by which Dr. White and his team produce and score writing proficiency exams are best understood by discussing a sample question with a set of grading criteria and a range of sample papers, this is what the SBVC teachers did in their workshop. Using the "Sample Question" and the "Directions for Scoring" (See Box), the teachers independently scored six essays. The scores, tallied on the blackboard, were remarkably uniform, all within a three point range on a six point scale and most within a two point range. More surprising was the agreement the teachers achieved in discussing the causes for the difference in scores. They found in fact that once a group agrees to agree on the application of a range of scores a high degree of uniformity in scoring is possible. It was thus apparent that English teachers could achieve equity using essay exams to test writing skill by following the procedures developed by the State University System.

Basic to this process, the teachers realized, was the development of the essay question itself. First, in order to achieve uniformity--all the students had to write on the same question. However useful a choice of essay assignments may be for teaching, it plays havoc with fair testing. Further, the question itself had to be carefully developed by using it in composition courses in order to identify and eliminate ambiguity or misleading clues. The compositon teachers looked to see if a given question elicited good writing from writers already identified as skilled or able. This was a way of eliminating poor questions and refining useful questions. For instance, those developing the question used in the workshop (and included here in the box) had used "child" and "student" as examples of possible roles until they found that most writers assumed they were supposed to write specifically about being a child and a student. Those developing the question then refined the examples so that the writers would know that the roles named were meant as examples, as everyone is clearly not "a big brother" or a "foster child." Interestingly, Dr. White reported that the State University team had never been able to use a question in its original form.

As important as the question are the

Sample Essay Question:

We are all made up of many selves. Describe some of your various selves--for example, food checker at a supermarket, big brother to a foster child, sole wage-earner in a large family, etc. How different are those selves? What do they have in common?

DIRECTIONS FOR SCORING

The student should be rewarded for what he does well in response to the question. Here the student is set a three-fold task: to describe some of his selves, to show how those selves are different, and to comment on what they have in common. He is told to think about the question and plan his response.

Note that the question asks for a comparison-contrast commentary beyond mere description, simple autobiography, or generalizations about personality. Responses that do not go beyond such description, autobiography, or generalization should not ordinarily receive scores above 3.

An extremely well-written response may be scored a point higher than it would be scored on the basis of content alone. A poorly written response may be scored a point lower.

Possible Scores:

6 A superior response will describe two or more selves and state differences and similarities clearly. Though it may have occasional faults, it will be well-organized, well-detailed, and generally well-written.

5-4 These scores will be useful for a well-handled paper which is weak in one or two characteristics of the superior response, i.e., description of the selves, or in demonstration of the differences or the similarities, but is otherwise competently written.

3-2 These scores will be useful for the following kinds of papers:
--those in which only two parts of the three-part question are treated;
--those which treat the subject in superficial or overly generalized fashion;
--those which treat the selves only as moods, opinions, etc., instead of roles.
--those in which the writing exhibits serious weaknesses in structure, syntax, or diction.

1 This score is to be used for papers which show very little understanding of the question or suggest incompentence in structure, syntax, and diction.

* Non-response papers or those which argue with or avoid the question should be given to the table leader.

Essay Testing As Placement Device? It May Work

criteria by which the essays are scored. A good question, for instance, produces both a range of writing and a range of criteria by which to rate the exams. A major goal, of course, is to have a meaningful range of both exams and scores, so that the points describe useful distinctions.

Though the criteria provide a necessary basis for scoring the writing and for agreement among the readers, it is necessary for the readers to reach agreement about what the criteria mean and how they will be applied. This process was what the teachers at the SBVC workshop were doing when they scored sample essays and then discussed their differences. To further this agreement, Dr. White reminded them that the papers had to be scored in relation to the range of writing skill represented. Specifically, if one gives a paper two points, one has only one level left for all writing inferior to the writing level of that paper. The working out of these kinds of problems is the basis for the agreement which scorers must reach if the test is to be equitable and reliable.

One of the most significant aspects of this whole experience for the SBVC teachers was the absence from the criteria of rigid error and usage rules. The phrases "well written" and "incompetence in structure, syntax, and diction" recognized the significance of uniform usage without detracting from a broad and positive definition of effective prose. All previous tests, whether objective or essay, used at SBVC to rate English proficiency had been based on a narrow and rigid concept of the factors determining good writing, factors which in themselves determined little but absence of errors. This test was different.

The teachers were also pleasantly surprised to find how quickly the tests could be scored. Unlike the slow and careful correcting necessary to teaching, the test scoring was most effective when done quickly. It was apparent to the teachers at the workshop that once one was well acquainted with the question and the criteria and had reached an agreement with the other scorers on a sample group of papers, the scoring could go rapidly.

According to Dr. White the actual scoring of a real exam is more complicated and controlled than the workshop session indicated. The process includes carefully developed procedures such as defining the number of readers, the basis for combining scores or reaching agreement when scores are divergent, the roles of table leaders, the process of training scorers and so forth. This information as well as more specific descriptions about the development of questions and the reliability of the exams given using these procedures is available in three reports, titled **Comparison and Contrast [1973, 1974, and 1975]** written by Dr. White. They are available from the Office of the Chancellor, the California State University and Colleges, at $2.00 per copy.

Not only were the SBVC teachers impressed by the apparent reliability of this kind of testing and by its potential for identifying levels of writing proficiency, they were also impressed by the usefulness of the experience of reaching agreement among themselves. The agreement process provided a helpful framework for defining and discussing writing skills in a specific and productive way! For, the test itself does not solve all the problems of teaching writing. It is meant only to be used on a pass-fail basis. It is a scoring, not a teaching device. And while it makes possible the testing of writing skills for placement and proficiency purposes, the English teacher has yet the responsibility of defining standards and goals, improving skills, and giving grades.

Presently the English Division at SBVC is considering using the essay exam procedures developed by Dr. White as an equivalency exam for a pre-composition required writing course and as the division proficiency exam in that same course. Whatever final plan the division adopts, the ability of the SBVC English Divison to reorganize its writing courses and to define and maintain minimum skills levels was greatly enhanced by the able work of Dr. White and his associates.

by Judy Hart

San Bernardino Valley College

Note: for the score given to this sample essay by the teachers participating in the demonstration at SBVC, see the bottom right corner of page seven.

We are made up of many selves. Each person is a composite, a combination of a variety of thoughts, ideas, goals and activities. The variety among these partial "selves" may be rather surprising, but they all bond together on one common strand of humanity to create the individual. Each person must learn to feel comfortable with each "self" and not limit himself to extending only a few facets of his being. I have found that sometimes the results will surprise you.

As I grow older, I learn more about myself--actually my variety of selves. There is a self who enjoys being with people and working especially with children. I have had very gratifying experiences teaching Sunday School at my church to nursery school age children. This gives me the chance to give freely of myself, and to experience the wonders of the very young. This is also the self that does volunteer work at a hospital and teaches pre-school swimming lessons as another means to meet and relate with other people.

Another very important self is that of the daughter of a middle class family. This self must go to school, trying always to excel. This is the self that most of the world will eventually see, as it matures. This self goes to work everyday as a medical insurance clerk in an office. The other facets often clash with this one, for it is here that I must deal with practical life, and make decisions. It is here that I become most dissatisfied with myself, for I receive most of the negative feedback in this self, yet must not show any adverse effects. This self must keep struggling with life.

There is another part of me that is always pulled inside, and stores most of my emotions and reactions. This is the self that hurts silently, that writes stories and poems to release feelings, and yet sometimes bursts open and dominates over the rest of me.

It is difficult to try to accurately describe all my individual selves, for they tend to overshadow and melt into each other. They are all intertwined, they all form a person who is generally seeking affection and positive reinforcement, but who is usually willing to give the same. They are all trying to learn about the other selves, and how to understand and deal with people. The selves are always changing and expanding, and will probably continue to do so--one must never lose the desire to learn and create.

Sacramento Scene

by Shirley Middleton
Cosumnes River College

Through the Open Door, the California Postsecondary Education Commission's final report on the patterns and performance of community college students, shatters many of our long-held stereotypes and gives us pause as we consider its implications. Less than 10 percent of community college students, full and part time, complete associate degrees and certificates, while only about 41,000 of the more than one million enrolled move on to pursue baccalaureate degrees. Consequently, the Commission study focuses on the remaining number, those "nontraditional" students who now constitute the majority of the community college population.

Initiated by legislative request in 1972, the study encompasses the data on some 35,000 first-time students in 32 California community colleges. Part-time students comprise two-thirds of the head count enrollment. More than one-third of the enrollment consists of individuals over 35 years of age, and part-timers 21 and above account for nearly half the students in credit classes. Obviously, continuing education for part-time adult students has become a major function of the community colleges.

Recommendations intended to meet the diverse needs of this nontraditional student call for flexibility in calendar, course scheduling, and instruction. Although current provisions of the Education Code restrict the possibility of change in calendar and measurement of student workload, alternate modes are under study. Through special legislation Cabrillo College has operated under a 4-1-4 calendar for the past four years. Now a two-year Flexible Calendar Pilot Program, authorized by AB2232, has begun (Fall '76) in six districts. Should the program prove successful, its extension to all community colleges in 1978-79 or 1979-80 will be proposed to the legislature.

In line with the findings and recommendations of the CPEC report, a preliminary version (October, 1976) of the 1977-82 Community College Five-Year Plan advances competency-based learning as an alternative to fixed terms of instruction. Such an approach, likely modular, would allow for open entry--open exit courses of variable length and unit credit, depending upon individual mastery of subject material. In addition, the Plan supports improvement of diagnostic procedures in remedial programs along with greater emphasis on individualized learning generally, through the expanded use of tutors, paraprofessionals, and such instructional technology as television, films, audio-tapes, slides, and computers.

The significant increase in the number of part-time students whose objectives, performance, and persistence lie outside traditional patterns points to the shaping of new subject areas and the acquisition of skills related to new learning systems. For these aims to be achieved, incentives for experimentation and staff development or retraining are recommended.

And if this preview of our future becomes a reality, even that rare bird, the traditional student, may benefit from the greater flexibility of the California community colleges.

COLLECTIVE BARGAINING

by Elliot Roberts
Monterey Peninsula College

The designation of chairpersons as faculty, supervisory, or management was the primary concern of the discussion group on "Collective Bargaining and Its Implications for the Chairperson." Approximately 20 chairpersons participated, representing community colleges from all ten ECCTYC regions.

The major expressed concern was an ominous state-wide trend taking place in the absence of collective bargaining. Most districts have tried to designate, have already designated, or plan to designate chairpersons as management, even though these districts have not yet entered into collective bargaining. Some have done this in surprise moves, generally over the objections of the faculty and the chairpersons, themselves. The danger in such advance designation, it was agreed, was that this could become a self-fulfilling prophecy, for when collective bargaining does come to these districts, the chairperson will, in fact, be management. Since these districts are not yet under collective bargaining, such changes are permissible, and many felt that administrations were using the advent of collective bargaining as an excuse to make changes which will place chairpersons in the management category. Some districts, for example, have already replaced faculty-oriented chairpersons with administration-oriented ones, and turned them into full-time administrators. At other community colleges, administrators talk of replacing chairpersons with deans.

The group discussed one way to confront such unilateral changes: for the chairpersons at each school to organize their own supervisory unit. This would have several benefits. It would prevent the administration from achieving a fait accompli in the designation of chairpersons as management; it would separate the chairpersons from administration and thus allow them and the faculty to "identify a common enemy"; it would allow the chairpersons to represent their own distinct viewpoint.

The group also discussed the possible advantages and disadvantages of the classification of chairpersons as management. On the one hand, Michael Seeley, Ventura College, suggested that the addition of chairpersons to management would swell the ranks of management with faculty-oriented and faculty-allied people, thus having a profound effect upon decision making in management councils. On the other hand, Joseph Adams, Butte College, foresaw the eventual elimination of the faculty-oriented chairperson, who would either become a management person who forgot he once was a teacher, or, if he kept his teacher orientation, would be replaced by the administration. According to Jack Gill, College of San Mateo, the latter has already happened in his district.

John Luden, Sacramento City College, reported on the EERB hearings held in the Los Rios District. At those hearings, the administration argued for the chairpersons as management; the chairpersons expressed a preference for supervisory designation; and CTA, AFT and the faculty argued for the faculty designation.

Discussion group members agreed that the Los Rios decision would not be precedent-setting, but that EERB will handle each district separately. Thus, the designations of chairpersons as faculty, supervisory or management may vary from district to district.

Grading Standards And Graduation Requirements

by Gertrude S. Fujii
Los Angeles Valley College

Attesting to the concern which responsible instructors feel regarding the pervasive trend toward inflated grades, some 35 English department chairmen met to discuss the problem during the first English Department Chairmen's Conference sponsored by the English Council of Two Year Colleges at San Francisco, November 12-13.

In order to understand this grade shift which seems to be universal at all levels of education, the group observed some of the reasons responsible for this trend: the student uprising of the mid 1960's; the ensuing proliferation of "standard" courses to accommodate the "relevant" ones demanded by students; emphasis upon the process rather than the product; the desire for instant results and instant education; increased minority enrollment with possible lowering of standards; continuation of the "A and B" syndrome from lower levels; and erosion of academic standards in all disciplines.

A particularly effective argument was given by one of the minority instructors present for the preservation of standards and the demand for excellence from minority students. Many instructors, he noted, often from mistaken kindness allow a minority student to pass with unrealistically high grades, but these instructors are actually performing a disservice because the student still has not mastered the skills necessary for him to survive subsequent college work.

Problems related to grade inflation were also discussed and included: unrealistic assessment of student achievement throughout the educational system; fear that instructors might lose students and thus have their classes cancelled and positions curtailed; unprepared students not equipped with necessary skills for later college, vocational, or professional work; and meaningless grades which colleges and employers cannot use to measure an applicant's real ability or preparation.

Various possibilities for improving the situation were then studied by the group and the following were seriously considered as guidelines: establishment of a personal grading criterion for each instructor in keeping with student ability; establishment of a department-wide grading norm for differing levels of college work; establishment of a non-grade, e.g., Incomplete, Credit-Non Credit, or credit to be granted only when work is accomplished; reduction of time that a student is allowed before he can drop a class without penalty; restoration of the D or F grade in institutions where they were dropped; removal of possible penalty for instructors with low weekly student contact hours; recording of average grade of class and number in class on student transcripts; an educational campaign to enlist other disciplines to encourage more writing, especially in the Humanities; articulation with high schools regarding grading standards; publishing of grades from other departments; and letters upholding academic standards to be written to the deans of instruction.

In line with grade inflation and the fact that students were leaving colleges poorly prepared in writing and reading skills, the group then turned its attention to possible changes in graduation requirements for the Associates in Arts degree. Steps considered were the development of a state-wide commission on grading and academic standards to work with the State Board of Governors; the naming of a specific number of units in English and elimination of substitute courses for English; articulation with state colleges and universities in line with their requirements for student transfers to their institutions; and the possible establishment of a minimum proficiency examination in English before an AA degree is granted.

Write for ***i.e.***

Send articles, poems, and essays to Richard Booth, c-o Crafton Hills College, 11711 Sand Canyon Road, Yucaipa, California 92399.

Conference Reflections

A Peer Sounds Off

Given my worry-wart nature, and our recent discussions in San Francisco, the following observations and conclusions have, at this moment, some personal validity:

1. that in California the current session of hand-wringing over first-year students' composition skills was triggered by the 1974 study at UC, Berkeley which concluded that approximately one-half of Berkeley's entering students lack language skills sufficient to pass English 1
2. that in nearly a dozen years of teaching in the two-year college system, I have never found 50% of my English 1 students incapable of passing the course
3. that UC first-year students are drawn largely from the top 12-15% of the graduating high school seniors
4. that something is preposterous--either the skills of those first-year students at Berkeley, or the test, or the standards applied
5. that the world has changed
6. that my father never watched a lick of television until he was forty-three, that I became a serious viewer in my eleventh year, that television and film have been a dominant feature in my son's intellectual life since his first days
7. that a friend of mine swears that a journal of a few years ago published a letter written by a Yale professor in 1909, complaining of the poor writing skills of the class of 1913
8. that even the very best students of this year are peculiar to this year
9. that all education is remedial
10. that Jonson wanted to edit Shakespeare
11. that Perkins did edit Fitzgerald and Wolfe
12. that the English 1 instructor edits the writing of the English 1 student
13. that shortly after 1945 we began paying regular students to go to college, that we have made this a part of national policy for enough years to blow the whole system open
14. that universal education destroys elitism
15. that the explosion of Kent State, and other assassinations both mass and individual directly challenged conventional curriculums
16. that the increase in student election of courses and the decline of prescriptiveness in curriculums was not all bad
17. that two-year colleges have developed curriculums which are significantly different than the other arms of public higher education
18. that these developments are the result of our assessment of the needs and interests of the larger community, but more importantly they are result of our own potentials and the information we get from students in our classes
19. that our major purpose remains to prepare students for continued study at home, in union meetings, on the job, in another college, at the university
20. that the two-year college is not and should not be elitist

Michael Seely
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Student Writing Without Tears

by Masha Z. Jewett

The jaw clenches and the eye glazes over as the first batch of English papers floods the teacher's desk. What does one say to the 12-year loser, the remedial student in college English who has mastered the imperfect delivery of pragmatic cliches couched in generalizations? Ten summer experiences and eleven first jobs later, the correction pencil flies across the room.

Why can the bewildered teacher read 100 pages of prose of his own choice but not 60 pages generated by 30 students? One problem is the demand for response and grade that the instructor must fill afresh for each student essay. The student, he knows, will feel rejected by a low grade or even threatened by no grade (*i.e.*, "reward") at all.

2 After struggling with this dilemma for some years, I was happily surprised to discover the advantages of *journal-keeping* as a pre-writing experience for students caught in the paradox of needing writing experience yet being stymied by negative judgments of the very writing which they so laboriously churn out.

Neither a diary of daily events nor a time-log, the journal consists of untrammeled, unstructured entries with these attributes:

1) daily entries (from a paragraph to a page) help to overcome writing blocks, fears about correctness, inhibitions about written expression;

2) they serve as a "sketch pad" to help the student focus on patterns of activities and behavior in his own life and to sharpen his perceptions;

3) he learns through his heightened awareness, even before he hands in the journal for checking after the first three weeks of class, to spot in and cull from his writing cliches, generalizations, and trite expressions.

Paull and Kligerman in their excellent textbook *Invention* stress the value of student *particularization* according to what is comfortable for students as journal writers. They know that their work will receive no grade, that their privacy will be respected and insured (if they so indicate), and that if the instructor comments, he will do so on a slip of paper, for them to remove if and when they wish.

Surprisingly, there is value in journal-keeping not only for the student-writer but also for the teacher-reader. Since correction still goes on in other class exercises, the instructor can receive with unqualified empathy and even pleasure the *content* communication of the journal. He looks forward to such non-verbal entries as drawings, doodles, photos, bars of music, or whatever. The student warms up, and slowly his frozen prose thaws out in other class assignments. He can even "vent his spleen" towards the class and-or teacher (if he is so inclined) without disrupting the class meeting!

Though I had read before about this approach, I am now using it for the first time. And what insights I have gained, even since the beginning of this semester, into those silent, sometimes hostile, certainly uncertain students who sit before me--and this is only the first of the semester-long collections!

Classroom 1969: The Vet

The war took place
on the body of the boy
in the back row.
For being stuck with no
real arms, no legs,
the government mails him
thousands of dollars. His
battery-powered chair
turns on a dime
and cost him nothing.
Everyone hopes
all he thinks about is money.
He is twenty; his life
lies before him. Everyone hopes
he never dreams of running
his steel hands over
the full bodies of the young women
surrounding him.
His eyes bite like tongs.
Everyone would feel better
if he would just say
he plans to lose himself
working among those whose
circumstances are similar.

Richard Linder
Orange Coast College

Drive-in Restaurant

Slumped in their naugahyde cars
the boys spread stories
about themselves. They do not speak.
Their radios are filled with girls
singing we will come
soon oh soon enough. So for now
the boys eye the carhops,
watch them wear the uniform
smile and retrieve
the french fries, the quarter pounds of meat.
The carhops sway through rumors
about themselves, hearing from back seats
how after hours they rape
police as their husbands sleep,
how wantoness thrives
when the neon lights go dead.
Hearing such each night
they wait for the boys' eyelids
to fill with beer, for the tongues to become
bags of wine; they wait
where the coffee brews for the day
they get to walk away,
the night they do not dream
a dream of feet or of the slurred eyes
that live in cars and lunge at breasts.
Clear skies ahead, they think;
and they smile
as they spring towards the drunken boys
who honk for coffee, coffee, coffee.

Richard Linder
Orange Coast College

The consensus of those participating awarded this essay a score of five.

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Brief, well chosen essays (including sixteen new ones) are organized around rhetorical principles. Introductory essays by the author and study aids following each selection illustrate how each rhetorical device contributes to the overall effectiveness of good writing.
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A Permanent Success

Writing Skills Workshop

By Mrs. Joyce Jaffee

Remember when you sat at the kitchen table while your older brother or sister helped you with your homework? At West Los Angeles College our Writing Skills Workshop uses student tutors for similar informal assistance.

We have little equipment--just tables and chairs and a file cabinet and display rack. We use few supplies--no hardware, no soft-ware, just how-to-do-it handouts and a file of sample papers and assignments. We do minimal paperwork--just a daily sign-in sheet and an occasional report to an instructor concerning a particular student or assignment. We keep no files on student patrons, make no charts, do no diagnostic testing.

We simply sit with a student who drops in for help and wants to begin, write, or rewrite a paper. We give some advice on taking notes or writing for essay tests, but most of our work involves English composition assignments.

We do publicize the Workshop heavily. Posters, newspaper releases and bulletin announcements, bookmarks and business cards all announce our hours (MWF 10-2, TTh 10-1, and MTWTh evenings 6-8). Most effective of all, judging by student patrons, are classroom talks made by our student workers.

Indeed, our success results largely, I believe, from the rapport our student helpers develop with their peers. Though we use a certificated person each evening and I am reassigned from one composition class to six hours weekly on duty in the Workshop, the facility is often staffed completely by student workers during the busiest hours.

The student workers often develop their own clientele and special areas of expertise, learn tutoring techniques from one another and in brief conferences with me. They often consult instructors, counsellors or student personnel staff, and they suggest and even develop their own explanatory material.

We stress that our aim is to supplement not supplant the classroom instructor. Our register showed that 750 students (many fairly steady repeat patrons) signed in during the fall, 1975 semester. Both students and faculty evidently appreciate our service, and consistent administrative support suggests that the Writing Skills Workshop will be a permanent if unpretentious facility at West Los Angeles College.

WRITERSTALK

WRITERSTALK, conceived as a continuing writers series at Orange Coast College, is a program intended to reveal the person and the experience behind the written word. This spring the program features presentations by E.D. Snodgrass, Michael McClure, Michael C. Ford, Charles Wright, Kathleen Fraser, Elliott Fried, Sarah De Witt, and Anthony Zerbe. The poets meet with audiences of about 200 for a two-hour reading and discussion period. Ms. DeWitt is giving her one-woman rendering of an "encounter" with Virginia Woolf, and Anthony Zerbe will read and discuss the poetry of e.e. cummings. Besides providing students and the community a personal contact with the writers, the programs also create a forum for new artists in search of an audience. Moreover the dramatic presentations by artistic interpreters of literature broaden and deepen the audience's experience with the written word. In short, the programs "stalk" the reality behind the printed page. An added benefit, according to Judith Jernigan and John Coates, co-chairpersons of the *WRITERSTALK Series*, is that the programs help to create an interest in O.C.C. literature classes. Series like *WRITERSTALK* may just be one of the answers to waning lit enrollments.

Los Angeles Valley College

Writer's Conference Goes Annual

The Los Angeles Valley College English Department, encouraged by the success of its first Writers' Conference in April of 1975, has decided to make it an annual event. The second annual Writers' Conference at Valley College will be held on April 22, 23, and 24, 1976. This year's conference offers an expanded program and one unit of college credit for attendance at the entire program.

Featured speakers this year are Harlan Ellison, "the most honored writer in the world of fantasy"; Stephen Longstreet, editor and novelist; Edmund Villasenor, author of best-seller novel *Macho*; and Robert Getchell, author of Academy Award-winning script of "Alice Doesn't Live Here Anymore."

Registrants are urged to register early, as a sell-out is expected. Total cost of the three day conference is $28.50, which includes meals and materials. Harlan Ellison will open the sessions at 11 a.m., Thursday and the last event will be the Saturday luncheon. Make checks payable to Los Angeles Valley College and mail to: T.G. McGuire, Valley College, 5800 Fulton Avenue, Van Nuys, CA 91401. Registration must be received by April 15 to assure meals.

WRITING WITH A THESIS: A RHETORIC AND READER

BY DAVID SKWIRE, CUYAHOGA COMMUNITY COLLEGE

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SEPTEMBER, 1872

1. TEACHERS WILL FILL LAMPS, CLEAN CHIMNEYS, AND TRIM WICKS EACH DAY.
2. EACH TEACHER WILL BRING A SCUTTLE OF COAL AND A BUCKET OF WATER FOR THE DAY'S USE.
3. MAKE YOUR PENS CAREFULLY. YOU MAY WHITTLE NIBS FOR THE INDIVIDUAL TASTES OF CHILDREN.
4. MEN TEACHERS MAY TAKE ONE EVENING EACH WEEK FOR COURTING PURPOSES OR TWO EVENINGS A WEEK IF THEY GO TO CHURCH REGULARLY.
5. AFTER TEN HOURS IN SCHOOL, THE TEACHER SHOULD SPEND THE REMAINING TIME READING THE BIBLE OR OTHER GOOD BOOKS.
6. WOMEN TEACHERS WHO MARRY OR ENGAGE IN OTHER UNSEEMLY CONDUCT WILL BE DISMISSED.
7. EVERY TEACHER SHOULD LAY ASIDE FROM HIS PAY A GOODLY SUM FOR HIS DECLINING YEARS SO THAT HE WILL NOT BECOME A BURDEN ON SOCIETY.
8. ANY TEACHER WHO SMOKES, USES LIQUOR IN ANY FORM FREQUENTS A POOL OR PUBLIC HALL, OR GETS SHAVED IN A BARBER SHOP WILL GIVE GOOD REASON FOR SUSPECTING HIS WORTH, INTENTIONS, INTEGRITY, AND HONESTY.
9. THE TEACHER WHO PERFORMS HIS LABORS FAITHFULLY AND WITHOUT FAULT FOR FIVE YEARS WILL BE GIVEN AN INCREASE OF 25 CENTS A WEEK IN HIS PAY PROVIDING THE BOARD OF EDUCATION APPROVES.

[Thanks to Larry Bertrand]

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FALL 1976

SPECIAL STATEWIDE CONFERENCE ISSUE

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SPRING 1977

The Journal of the English Council
of the California Two-Year Colleges

Fall Issue 1976

ENGLISH LITERACY ONE MORE TIME

By Jack Swenson, Canada College

By now I'm sure most English teachers are sick of the subject of college freshmen literacy. I want to get in a last word if possible to clear up in my own mind at least a number of questions related to the issue. I teach freshman English and I'm miffed because Newsweek and The Wall Street Journal knew my students couldn't write before I did.

First, what caused the furor? The issue keeps popping up from time to time. Why the public latched on so firmly this time around is a matter of speculation. Plausible answers are that the media did a good job of fueling the flames, and the taxpaying public was ready for an educational Watergate. Since those two fellows who work for the Washington Post did such a job on Nixon, the media have been taking their role as guardian of public morals very seriously. I am not criticizing the media for exposing corruption in government; on the contrary, good for them. But regarding the literacy issue, they are guilty of creating a "crisis" where one does not exist. The public was primed for the news, eager to believe, and along with teachers and businessmen who raised the issue in the first place, ready to cry out against an additional example of misspent tax money. I am a taxpayer, too, and I don't like the way the government spends the 25 percent they cut out of my pay. Like other citizens, I feel helpless to do anything about it. Washington, D.C. is too distant and incomprehensible to provide a viable target for frustrated taxpayers' ire. Teachers, local school boards, and state education budgets are close at hand.

Second, is there any substance to the controversy in the first place? True, Johnny doesn't write very well. He never has been any great shakes. In some ways college freshmen today write less well than students of a previous age, in some ways they write better. The change certainly does not justify the charges that they are "semiliterate." Newsweek, which supplied the term, later dropped the "semi" in labeling the current state of affairs "the new illiteracy." (Newsweek, Dec. 8, 1975) Studies seem to support the contention that today's students are deficient in writing fundamentals. A teacher with twelve years of experience, I cannot honestly say whether or not my students today are better or worse at organizing ideas, spelling, and getting the commas in the right place. If the studies are correct, probably they have suffered in mastery of fundamentals. On the other hand, since the late sixties students' writing has reflected some healthy characteristics that are hard to measure by studies and tests.

Students today are weak where their predecessors were strong, strong where their predecessors were weak. Weaknesses are in grammar, punctuation, and mechanics. Strengths are in the lively, direct, and idiomatic nature of their prose. The reason for this shift is that teachers, students, and society have changed in the last decade. Teachers gave up on drill and repetition as a means of fostering writing skills after thirty years of studies proved that these skills couldn't be taught that way. Students in the 1960's proved to be less docile, and resisted traditional means of writing instruction. Sociological events during this period tended to downgrade paternalism and rules, make creativity and self-expression the order of the day. The results of all these changes were partly good, partly bad. Students have to live in the real world, and the ability to communicate is a valued skill, in school and on the job. But good prose is a combination of many qualities, including fundamentals but by no means excluding everything else. We need to take a hard look at our definition of literacy.

A third question is what can be done to make Johnny write better? He may not be as bad off as Newsweek or John Doe, taxpayer, think, but he does have problems. Articles on the subject offer many solutions, most of them workable with some students some of the time. The reactions of the four-year colleges and universities have been appalling. Bonehead English has been ressurected. Drill and repetition are the order of the day. What is worst about the knee-jerk reactions of English departments at the post-secondary level is that not only are their programs anachronistic, their claims of success are suspicious if not false. According to the media, "educators in California report success in improving the writing skills of students who take subject A." (Los Angeles Times, Nov. 3, 1974) The criteria of measurement are significantly omitted. A more candid conclusion is admitted in the New York Times (March 7, 1976).

> The effectiveness of remedial education, however, is a subject of great controversy. The supporters of such programs are not aided by reports like the one at City University's Baruch College, which concluded that "a majority of students improve very little in writing ability regardless of the instructional mode."

If Johnny's writing is going to get well, some hard facts have to be faced. One is that mere muscle-flexing at the college and university level is not going to do much to improve high school graduates' ability to handle the language. Bonehead English is something left over from the dark ages. And the old dodge of grading hard at the beginning of the course, easier at the end, to "prove success," is hypocritical.

Johnny, himself, is a hard case. There is a lot of wisdom in the old saw, "You can lead a horse to water, but you can't make him drink." In general, Johnny is a whole lot less worried about his literacy than are his parents and teachers. It is true that some college students, deficient in writing fundamentals, are highly motivated to learn the skills they lack. But this is not typical. Generally, college freshmen are uncertain regarding their own motives and goals. Few see the relevance of ordinary college English writing assignments to their personal lives. This attitude may be a product of a shift in educational teaching and philosophy, as Judith Plotz suggests in her thoughtful article on plagiarism in a recent issue of The Chronicle of Higher Education. Regardless, college freshmen can take only so much "writing instruction" without their eyes glazing. What teachers must do is take Johnny for what he is. They must understand that he is fuzzy about personal goals, suspicious of education as well as other institutions, and defensive about his inadequacies as a writer among other things. We can club him into conformity with tests and grades, or we can encourage his strengths and offer reasonable alternatives that will allow him to remedy his writing weaknesses if he wants to.

cont. on page 8

ECCTYC President's Column

LOOKING
AHEAD

Through my columns in this journal over the past few years, I have attempted to discuss problems that those of us in two-year college English face in California. I have also attempted to define the goals and to describe the activities of ECCTYC. In this first issue of the academic year 1976-7, I would like to look to the future rather than to the past. One fact seems established; ECCTYC is here to stay. I think there are two good reasons for this.

First, you will remember that the main thrust of our organization is not political, self-perpetuating, or self-adulating. The president, vice president, secretary, treasurer, and all other executive members who are not directors nor assistant directors exist and function completely and merely for the good of their regional directors, assistant regional directors, and the English chairpersons and faculty whom these regions administer. Moreover, by having departmental subscription rates and by avoiding individual memberships, we accept every two-year college English instructor in California as a member of ECCTYC. Most individual members have had the benefit of receiving our journal, **inside english**, and most members have had the opportunity to attend interesting and valuable regional meetings situated in accessible locales. In times when department travel allowances are steadily decreasing, our original aim of providing such conferences and their very important interchange of ideas, problems, and solutions seems ever more viable.

Second, this organization has remained vigorous and effective entirely through the interest, enthusiasm, and hard work of its officers. They deserve the credit for improving and expanding an idea whose time had quite obviously "come."

It is my sincere hope that our regional conferences will become so well-established that our next logical step will be to mount a statewide conference in two-year college English or perhaps two of them—one for northern and one for southern California. With such future expansion of conferences in mind, we will give this November 12-13 at the Sir Francis Drake Hotel in San Francisco, a statewide conference for two-year college chairpersons of English and humanities departments. Our response to this conference has been most gratifying; over 60 reservations were received by press time. I even received telephone calls from two chairpersons who wished to bring along a substantial number of their faculty. Unfortunately, the room reservation block dictated that we only invite chairpersons at this time. At this meeting we shall undoubtedly make plans for expanded conferences, and our next issue of **inside english** bring all of you more information along these lines.

Certainly the activities I have mentioned are reason for encouragement, and with your continued support there is no place to go but on and up.

Don Snepp, CCSF

Write for the Spring Issue of *i.e.*

Statewide ECCTYC Conference Assembles In San Francisco

On November 12 and 11, chairpersons from community college English departments throughout California will convene at San Francisco's Sir Francis Drake Hotel for their first statewide conference. During the two days of general and small group meetings, the participants will consider current issues of interest to English department heads. Of prime concern will be the issue of student writing skills and the implications for community college English programs of the recent public outcry over the alleged poor writing performance of California college students.

Speaking at the opening session on Friday will be two key members of the California State University and College Task Force on Student Writing Skills, Dr. Tony Moye and Dr. Edward White. On Friday evening, literacy and composition will also be the topic of the keynote address to be presented by Dr. Harry Finestone of C.S.U., Northridge. Dr. Finestone will touch upon several aspects of the composition crisis including ways in which college English departments may have unknowingly contributed to the problem.

In the numerous small group discussion, chaired by members of ECCTYC's executive council, participants will share their views and concerns informally on a variety of scheduled topics, such as in-service programs, use of part-time instructors, graduation requirements, decline of enrollment in literature classes, and the implication for chairpersons of collective bargaining. Another series of informal discussion groups will provide chairpersons the opportunity to raise issues and explore problems that have not been prescheduled. The purpose of having small groups is to provide as much variety as possible during a short period of time so that participants will be able to exchange views on those topics of most personal concern.

Another general meeting on Saturday morning will be devoted to a presentation by representatives and participants from the Bay Area Writers Project, a unique program designed to encourage improved teaching of composition at all levels. The conference concludes Saturday afternoon at a luncheon meeting addressed by Mrs. Jean Trapnell of the California Board of Governors of Community Colleges. Mrs. Trapnell, herself a retired English instructor and department chairperson, will speak about ways in which the State Board of Governors can provide leadership for improving humanities programs.

Conference Speaker

Finestone: Involved Expert

Harry Finestone, Professor of English at C.S.U. Northridge, was promoting sound writing programs at all levels of education in California long before he became a member of the California State University and Colleges Task Force on Student Writing Skills.

After completing his Ph.D. at the University of Chicago and teaching both abroad and in the East, Dr. Finestone came to California State University Northridge in 1962. There he has taught 19th and 20th century American Literature and given courses on William Faulkner, Henry James, Afro-American fiction and art criticism and has served as Chairman of English.

A member of several professor advisory and steering committees, Dr. Finestone has also served as President of the English Council of the California State Universities and Colleges and Director of the National Seminar for English Department Chairmen. He has contributed regularly to professional journals and is co-editor of several successful college texts, including the **Conscious Reader** (MacMillan, 1974).

Jean Trapnell To Address ECCTYC Conference

Jean Trapnell, a member of the Board of Governors of California Community Colleges since 1975, came to California from New York in the forties. Soon thereafter she became active in groups that had decisive impact on the educational climate of Los Angeles. Elected citywide chairman of the League of Women Voter's Education Committee in Los Angeles, Mrs. Trapnell succeeded in pressing for increased placement of black teachers in all-white schools and for full academic programs and counseling in East side schools. As President of the Family-School Alliance, University Elementary School, she led parents and faculty in getting the Legislature and Regents to bring the school to the UCLA campus. Later, Mrs. Trapnell joined the faculty of Los Angeles Valley College, where she was Professor of English and eventually chaired the English Department.

Upon retiring from teaching Mrs. Trapnell started going regularly to the meetings of the L.A. Community College Board of Trustees. Disturbed by much of what she heard, she began to turn out a weekly report on the procedings, which were eventually subsidized by the College Guild & C.T.A. These reports led to **The Trapnell Report**, now subsidized by Women For and numerous private subscriptions as well as teacher groups. **The Trapnell Report** has a circulation of 800 which increased during elections to 1200-2000.

At the time she began observing and reporting on the L.A. Board Meetings, Mrs. Trapnell met Jerry Brown, then himself a board member, whom she grew to admire. Later, when Brown ran for state office, she challenged him to make public his view on education. "I have it all in my notes," she said. Brown did not comply immediately, but this challenge may have led to Mrs. Trapnell's later participation in preparing campaign material for Brown.

Now a member of the Steering Committee of Women For and Steering Committee Chairperson of the Academic Committee of the Democratic Party in California, Mrs. Trapnell was also a delegate to the Collective Bargaining Convention for Higher Education in 1973.

Her plans for the future include getting back into teaching now and then. She would most like to do a course on Aldous Huxley, whom she sees as an important prophetic 20th century author.

ECCTYC CONFERENCE FOR ENGLISH CHAIRPERSONS'

November 12 - 13, 1976
Hotel Sir Francis Drake
San Francisco

Friday November 12	
Morning	Conference registration, sign-up for small group discussions, secure accommodations.
1:00-2:45	General Meeting 1) Welcoming remarks (Don Snepp) 2) Conference orientation (John Coates) 3) Report on CSU Task Force proposals for English Proficiency Exams (Dr. Moye and Dr. White)
(Coffee-2:30)	4) Questions from floor and open discussion regarding Task Force report (Moderator: Virgil Sessions)
3:00-4:00	Discussion Groups 1) Collective bargaining and its implications for the chairperson. (Leader: Elliot Roberts) 2) What to do about declining enrollment in literature courses. (Leader: Pat Berney) 3) Re-evaluating grading standards and graduation requirements (Leader: Gertrude Fujii)
(Coffee ?)	4) Implications of the current political scene in Sacramento for future English programs at the community college. (Leader: Shirley Middleton)
4:00-5:00	Small Group Open Exchanges (No designated topic) (Leaders: McIntosh, Mognis, Meyer, Duerr)
6:30	No Host Cocktail Party
7:30	Banquet (Masters of Ceremonies - Don Snepp).
8:30	Keynote address: Dr. Harry Finestone, CSU Northridge, "The Composition Crisis"
Saturday November 13	
9:00-9:45	Discussion Groups 1) Implications of increased employment of part-time faculty (Leader: Virgil Sessions). 2) Innovations: curriculum, techniques, etc.: A sharing session (Leader: Mike Seeley) 3) Writing and Reading Labs. (Leader: Donna Willoughby)
(Coffee-9:45-10:15)	4) Making in-service programs appealing and productive (Leader: John Coates)
10:15-11:15	General Meeting Bay Area Writers Project - A Panel Discussion (Leader: Marlene Griffith, Participants: James Gray and Ian Wall)
11:00-12:00	Small Group Open Exchanges (No designated topics) (Leaders: Dorn, Gill, Booth, Hatoff)
12:30	Luncheon General Meeting (Mistress of Ceremonies: Gertrude Fujii) Speaker: Ms. Jean Trapnell, State Board of Governors for Community Colleges. Topic: "State Board Leadership in English and Humanities." Closing remarks (Don Snepp)

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Garrison Method

One - To - One

by Bonnie C. Robinson

There were certain disadvantages to the way I was teaching composition: it was rare that every member of the class participated in the discussion of "Civil Disobedience"; it was rare that every student needed a brief lecture on the delights of the semicolon; it was rare that I left campus with a less than loaded briefcase and even more rare that I got the whole stack graded. I was haunted with the guilt of those ungraded essays and by a faint gnawing question as to whether it was all worth doing anyway. So I dug in deeper and soon I had a computer program that would explain each mark on a student's paper and, remembering he had made the error before, would assign him review work. Still the A student in her despair could not try.

For me, Roger Garrison's approach to teaching composition made my involvement in human communication much more efficient and humane. The best way to learn Garrison's methods and principles is to invite him to campus for a presentation. After participating in a three-or five- minute mock conference under Garrison's direction, composition teachers will usually be convinced that they are quick, capable editors who can effectively guide a student in a short period. The second-best way to learn Roger Garrison's method is to read his article "One-to-One Tutorial Instruction in Freshman Composition" from "Implementing Innovative Instruction" **New Directions for Community Colleges,** Vol II, No. 1, Spring 1974.

Of course, the variety of community colleges, the heterogeneity of our population, and the individual preferences of instructors require modifications in the program. I have been using this method for two years now in both my non-transfer and transfer courses and find it especially suitable to classes where the spread of abilities is broad. Although I am still reworking much, I am glad to share how I have adapted Garrison's methods to Freshman Composition.

As Garrison does, I have the student complete an introduction form that tells me his interests. At the second class meeting, he writes an in-class essay in which most of his strengths and problem areas are usually apparent. (I file this essay and give it back to him as part of a final examination in which he demonstrates he is now his own editor--of course, he may ask me questions, check old notes, and use his handbook and dictionary.) At this point, Garrison assigns essays related to student interest and diagnosed needs. With 30 to 35 students and a wide variety of majors, I am not yet prepared to do this for all assignments. Some of my early assignments are somewhat lock-step although the student still picks the subject. For example, the whole class may write practice essay exams. However, one or two assignments which the student may work on at any time are labeled "choice." The student clears his self-assignment with me first and then may write a report from work experience, a precis for psychology, or even a proposal of marriage. The criterion is that the motivation be his. Also, in conference with a student, I may assign him a writing exercise to focus on one problem. For example, Garrison's cure for multi-syllabic floods is to require the student to write a paragraph in one syllable words.

To keep the focus on the writing, I give no letter grades until the seventh week. In conference, I will write "done" in the record indicating a paper has met minimal requirements and is at least a C. After the seventh week, a student may ask what letter grade I would give a "done" paper, and if he is not satisfied with the grade, he can ask how to improve it. At the end of the semester, he submits his three best papers for two-thirds of his grade. Thus the student is not penalized for what he does not know at the beginning of the course.

In place of the research paper, Garrison uses small "search and find" papers which give students practice with basic research and bibliography form. (Someday, at my college, the research paper may be taught in a separate short course and freshman composition will be free of it.) At present, I still require one long paper, which counts as one-third of the course, because students still have to produce research papers for other courses. The step-by-step procedure with strict due dates and the constant monitoring and assistance in conferences helps eliminate many problems. The first research paper grade counts one-sixth and a limited rewrite counts one-sixth (an a paper does not have to be rewritten and others are rewritten as necessary). I still take the research paper home (but it's the only one). Also I read it the night before the scheduled conference with the student and I use a dittoed check list to guide our discussion.

Due dates on the research paper are very strict; but deadlines for the other essays are very flexible. The student may have more than one essay going at any time. If he is stuck on one, he can work on another until conference time when we can examine the problem. He can see by the schedule how many possible conferences he has and he knows he has to have all assignments "done." If he is interested in the grade or in his writing, it's to his advantage to get all the help he can. Roger computes the final grade on quantity and quality; I have every student produce a minimum quantity and I base the final grade on quality alone.

Now to logistics. I meet with the class as a group on one day at the beginning of the week and set that day as a lecture-discussion day. When my class was 25 students, I arranged to have conference-lab hours at four other times. That means six or seven guaranteed conferences per hour. (Now that my class size is 30 or more, I work in one more hour.) Students are obligated to come to the lecture-discussion day, to at least one conference per week, and at least one lab day. The conference-lab time has to be in a classroom because it gives students a working place, it provides the school with student-contact hours, and it speeds up the time between conferences. Garrison does away with lecture discussion very early and has only conferences days. I find I need one day for "general housekeeping," for general concepts, and perhaps for my own and my students' security. Garrison has a writing room where he has his materials for individualized assignments; I have a big file box I can haul around if necessary.

haul around if necessary.

But finally, to the real joy of the process--the conference. I keep the first papers quite short because some time must be spent on the affective element. However, students soon accept that I am their friendly editor (not the judge till the last). By the second conference, students have questions, and then we are both actively involved with their papers. Following Roger's checklist, I read first for detail, then order, focus (emphasis and coherence), sentences, and diction. If there is no content, it is silly to polish nothing, so the student goes back to work on lists of details until he has something. By the time we reach the last two--sentences and diction, the student, because he has something to say and a direction to his saying, is less apt to have tangled sentences. He, also, by the third draft, has become tired of spelling a word two ways and has conceded and looked it up. We are no longer cutting up his paper and making it bleed red; we are blue-pencil polishing a piece that is worth working on.

The responsibility for the writing is where it belongs--with the writer. He packs his own papers around--and keeps carbons if he's wise. His first responsibility is to have something to say. No amount of the teacher's noting in the margin "needs specific detail" can get the detail as well as asking the student specific questions about his material and helping him discover and respect the particular. It seems to me in this method, that my attention and skill are really focused on the stuff and order of communication. One student said, "You're the first teacher that ever cared about what I have to say." I'm sure that's not true, but when we mark up the "how" so heavily, it does look as if we don't care about the "what." The answer is not to give up the how, but just simply to place it later.

When we are polishing an essay, the student has with him a handbook and a prescription sheet (an alphabetical list of grammatical and rhetorical material and where it is available on our campus). I may assign DangMod--a computer drill--if dangling modifiers seem to be his favorite error. At the next conference, I can tell whether or not he understood the concept by how well he repaired his sentence. At Golden West College, we have concentrated on producing many short, single-concept programs--such as a computer drill on homonyms, a videotape on coherence, and a slide-tape package on apposition, so I take advantage of these. Furthermore, I keep on library reserve books such as Altick's **Preface to Critical Reading** for strong students who are ready for some challenges.

Because of these sources and because the student is right beside me, I don't over-explain or under-explain. What would have been a long, long handwritten note at midnight on a take-home paper is sometimes a short question and a quick, "Oh yeah, I gotta' rewrite this whole section." Sometimes simply making a check on the paper prompts a student to say, "I shifted my point of view again didn't I? I really thought I had proofread for that." Since my purpose from the beginning of the course is to become obsolete, each step the student takes towards being his own editor is good.

Perhaps best of all--when a student does create a metaphor that brings goose flesh--"the moon like a steel ball" in the Vietnam sky--I can tell him "that's good," "that's strong," and the student believes me. He can see me.

At the beginning I explain to my students the disadvantages: there is not much discussion of essays and this I regret and miss; there is not much formal sharing with fellow students though I am working on some peer criticism and there does seem to be informal sharing in the lab; and finally the responsibility to produce is theirs. However, the advantages I tell them are one-to-one tutorial help in writing and an opportunity to strengthen their own voices. It's easier because of the help; it's harder because of the expectations.

For me, the reward of working with a student on his paper instead of working on a student with his paper has meant that I look forward to teaching freshman composition. My heart and my briefcase are lighter, and I believe my students are better served.

Garrison Workshop At O.C.C.

On January 7 and 8, Orange Coast College English department is sponsoring a Workshop for Teaching Writing by Roger H. Garrison.

Mr. Garrison is a professional writer, long time two year college teacher and administrator, and former staff associate for faculty with the American Association of Community and Junior Colleges. He is now director of Special Programs, Westbrook College, Maine.

The Workshop emphasizes the process of teaching writing: the development of the instructor's skill in diagnosis, prescription, and guidance, especially for marginal students. Each participant will be taught to handle more students with less effort than he typically can using traditional methods.

Among other specific things, participants will learn:

1. How to create appropriate diagnostic assignments and use them effectively;

2. How to develop individualized writing sequences for each student;

3. How to give each student immediate feedback on his work person to person;

4. How to conduct and use the three to five minute interview;

5. How and when to use literature as a teaching tool in a writing class;

6. How to teach the student to teach himself.

The workshop is open to college instructors of composition. The registration fee is $35.00. For further information, contact John Coates, Asst. Chairperson, Literature and Languages, Orange Coast College, 2701 Fairview Road, Costa Mesa, CA, 92626 - telephone (714) 556-5095.

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Editorial Comment On:

CLASS LOAD

Envision for a moment an office aglow with polished wood and warmed by the presence of oft-read volumes: Shakespeare and Shaw, Dickens and Voltaire. Even Dante smiles down from his divine perch on the shelf, his pages worn. The furniture adds comfort to the room, the sturdiness of the chairs is reassuring. And the curtains are drawn back to reveal the landscaped greenery of a magic campus replete with sculptured buildings and tiny bridges crisscrossing a small stream.

Now add characters to the scene: a community college president, a dean of instruction, and an English department chairperson. They can be men or women, it makes no difference. But they must be congenial, and they must be perfectly compatible. There is no room for biases or petty conflicts in this fairy tale. These folks are friends.

Listen to them and you'll be convinced:

CHAIR: There's no reason for us to presume that our students are less talented than anyone else's. I think we can raise their performance levels with better instruction.

DEAN: I'm for that. But we have a fine faculty. Can they actually make their teaching more effective?

CHAIR: No doubt about it!

PRES: You sound convinced.

CHAIR: I am. And I've got a plan.

DEAN: Maybe you can give it to us on the way to the tennis courts. Our match is at two....

Let me interrupt at this point. The stage has been set, the players are on their way to the tennis club, and the chairperson's marvelous plan will be unveiled enroute.

The plan will be complex. It will include proposals for individualized instruction, writing labs, reading clubs, essay competition, workshops given by off-campus communications experts, and an assortment of other sparkling new ideas. And this chairperson is a legitimate representative who speaks for all the members of the English department. Hence, the suggestions for innovation are fully departmental in origin; they are thoughtfully conceived and thoroughly researched.

The characters are still smiling when they reach the courts. So far the plan has been well-received, and the administrators are swelling with pride as the chairperson makes it clear that all the proposals are fiscally feasible. Weekly student contact hours would even increase when the new program becomes fully operational. Then, abruptly, the bomb falls. Let's eavesdrop once more.

CHAIR: Of course the members of the department expect a reduction in course load if this program is adopted.

PRES (eyebrows raised): Oh! Would it be necessary?

CHAIR: I'm sure it would. Our instructors would have to put in longer hours because of the time spent in writing labs and in planning sessions with me. They'd earn some kind of consideration, and a reduced load would be the logical choice.

PRES: I see.

DEAN: I've got a question . . . it's a little sensitive though.

CHAIR: Fire away.

DEAN: Can you guarantee us that your instructors won't take advantage of the situation if we cut their loads?

CHAIR (alert): In what way?

DEAN: (smiling): Well, I'd guess that many of them would look upon this load reduction as an opportunity to make a little extra money.

CHAIR: Oh!

DEAN: Sure. Lots of them would simply pick up an extra course — at night or even during the day — to increase their salaries.

CHAIR: That's possible. But I can't predict how many would do it. Some instructors already teach night courses at other schools; I don't keep track of their extra classes. That's their business.

Of course the dialogue would not end there. But for our purposes it must. Two questions have been raised by the Dean, and they are sensitive. Should community college instructors be allowed to teach as many courses as they wish? And if so, why should administrations and boards of trustees be expected to grant load reductions to (English) faculty who will merely take on extra courses rather than spending their newly created free time improving their teaching?

Some of you will feel that these questions should be avoided. Others will claim that the inflationary spiral has made it mandatory for instructors to teach heavy loads. Those who feel strongly enough about this issue to respond to the Dean's questions are encouraged to do so. All responses will be printed in the spring issue of I.e.

Send letters to R. Booth
c-o Crafton Hills College
11711 Sand Canyon Rd.
Yucaipa, CA 92399

Placement Changes

ESSAY TESTING A SUCCESS

by Judith R. Hart

In the 1976 Spring issue of **Inside English** an article titled "Essay Testing as a Placement Device" described the attempts made by the English Division of San Bernardino Valley College to discover a fair essay test to use as a placement device. The article described a workshop led by Dr. Edward White for the English Division in which Dr. White shared the methods of essay testing and grading developed by him and his colleagues for the English Equivalency Exam given by the California State Universities and Colleges. As a result of this workshop, the English Division initiated a new program which is described in the following article.

This fall the English Division at San Bernardino Valley College abandoned their five-year-old policy of open enrollment in English composition and instituted new requirements and a new program. The new program is based on the assumption that most of the freshmen entering a community college are inadequately prepared to take transfer-level composition, and, in fact, that most of them need an English review or basic skills course. Further, given this situation, the easiest and most positive way to structure placement was to automatically assign all entering freshmen to a review, non-transfer course and as a means of placing the better students in English composition, to allow those who so chose, to challenge this course by taking an essay exam.

Thus, the new requirements are: all entering freshmen taking more than seven units or not enrolled in a special certificate program must enroll in English A: Preparation for College Writing (non-transfer, three units). If they pass, they automatically receive three units of credit (applicable to the AA degree) and are immediately eligible to enroll in English 2A: Composition.

Central to this new program is, of course, the English A Exam, an essay test which is developed and scored using the methods developed by Dr. Edward White and his colleagues. In the new SBVC English program this exam is used both as a challenge test to allow the adequately prepared to enroll directly in transfer composition and as a final exam in all English A classes. This division essay exam thus becomes a tool controlling enrollment in transfer composition. The individual instructor has the option of giving a D grade to those of his students who take the English A class but who fail to pass the exam. The D grade meets the AA degree requirement but it does not qualify the student to enroll in composition.

The chief advantages of this program are: the use of an essay test to judge writing, the necessity of testing only a minority of students for initial placement without singling out a group to be put back into "bonehead," and the setting of uniform standards of performance in writing for all students taking transfer level composition.

This fall the new program began with the enrollment of all new students in English A. At the time they enrolled they were given a brochure explaining the new program and the English A Exam. The exam was given three times during the first week of classes: Wednesday, September 15, 10:30 a.m. and 7:30 p.m., and Thursday, September 16, 9:30 a.m. Students paid the $5 Credit by Examination fee at the Campus Business Office and used their receipts to gain entrance to the exam. The students were all given the same essay question and an hour in which to write. Pens, paper, and scratch paper were provided as needed. The students were told both orally and in writing that their privacy would be protected, that exam readers would not know the students' names, and that no list of failing students would be made.

Four hundred and one students took the exam. One hundred and thirty-six, approximately one-third, failed and two hundred and sixty-five, approximately two-thirds, passed the exam. This means that two-thirds of the students who chose to challenge the English A course and who paid $5 for that opportunity—a rather select group—passed. Most of those passing who wished an English 2A class were serviced. Prime time classes, Monday-Wednesday-Friday morning classes, closed quickly, but some English 2A classes remained open throughout the week.

The students seemed to accept both the exam and the results. Only four students chose to discuss their scores with the Division Chairperson and none of these asked that his or her score be changed. When they understood the scoring procedure and read the criteria by which the scores were assigned, they seemed satisfied. Also the degree of acceptance was undoubtedly a result of the protection given the students' privacy, the fact that failing carried no penalty, and the additional fact that the students took the test by choice.

The faculty response was also positive. In fact, the process of scoring the English A Exam produced useful dialogue in the English Division about teaching and grading essays. Already several instructors have begun on their own initiative to mutually develop essay assignments and grade sample papers from each other's classes. Although most instructors, especially English instructors, value and guard their right to teach and grade as each thinks best, the English faculty has been highly cooperative about this division exam. Most think that while the exam means more work and less freedom for the individual instructor, the gains in raising and defining standards are well worth the effort.

Rationale For New Approach

Ed. Note: The essay that follows was written in defense and support of the new English placement system initiated at San Bernardino Valley College this semester. This program (described in detail by Judith Hart in this issue of *i.e.*) met with some predictable criticism aimed at the English department's "instability" and "affinity for change and alteration." Most of us have encountered similar resistance to attempts at innovation.

If the public communication media are an accurate reflection of public sentiment, then, as you all must know, our society is growing increasingly discontent with the low level of literacy among our college graduates. This state of affairs is, of course, not news to college instructors in general nor to instructors in the English Division in particular. What to do about this state of affairs, then, is the question. We of the English Division lay no claim to possession of omniscience or final answers, but since language skills lie principally in our field of activity, the heaviest share of responsibility would seem to fall to us. We say "heaviest share" advisedly because literacy is not a skill that students should acquire for the exclusive satisfaction of English instructors. Thus it is that our proposal invites the entire college staff to join with us in our efforts to improve the literacy levels of our students.

This is not the place for a complete statement of our philosophy of language pedagogy nor for an extensive review of the history of the problem; yet a few remarks are not inappropriate.

Those of you with longer memories will recall the cumbersome and threatening screening of entering students that was in force until the middle sixties. All beginning students in English, on the basis of three compositions written during the first week of each semester, were assigned to English 1A, the standard introduction course in composition, or to "Bonehead" English, where the staff sought rigorously to exorcise the twin sins of run-on and fragmentary sentences from their compositions. This procedure was for many years not without some degree of efficacy. But as the social turmoil of the sixties grew with its demands that students like other minorities be treated like human beings, the scheme became increasingly counter-productive, and we switched to a scheme of open enrollment. This plan, although it did achieve certain social goals, was not entirely conducive to producing literate students. We do not apologize for abandoning the old procedure. We still feel that for that time it was the appropriate response. And we now feel that the proper course of action is to return—not to the old scheme as it was—but to a similar one with what we hope are some effective improvements.

One of the things that had gone wrong with the old system was that to a degree it had deteriorated into a witch hunt for common mechanical errors. We must admit, I think, to some preoccupied zeal for "correctness" rather than a concern for communication. But having conceded this tinge of *mea culpa*, we must say also that we have not completely abandoned our regard for conventionally acceptable use of language. Most English instructors have a conservative care for language, but at the same time we are rather more than most not unmindful that language is a function of the whole of society and not a function merely of teachers of language. As societies change so must the language change, and we are prepared to march in step.

So we propose once again to institute a program of mandatory instruction for those students deficient in English skills with an essay test by which to certify the level of performance. Our purpose is to produce a responsible level of literacy—for both our sakes as well as for the students.

by Harold Harris

Poetry

by Mort Tenenbaum

Area Director

Los Angeles Colleges Overseas

Sonnet in Which The Curmudgeon Holds Forth on Love the Student, Hate the Paper

Dammit, I told you that the red marks
Don't mean that I hate you. If you'll consider
That it took some thought and trouble to riddle
Your miserable paper with the stark
And crimson slashes, in my after dark
Or early morning sessions, then a glimmer
Might penetrate your adolescent fever
That a composition teacher's bite's the same's his bark.

All I can give you for patrimony or dowry
Is a way to find if you have thought
Anything worth thinking. It's the shape
My love takes, if you're willing to take
It that way, and loving, you really ought
To know, means never having to say I'm sorry.

A Big Hug for My Former Student C----

You just go right ahead and love me, dear
Young woman, because I love being loved,
But not because I've "made you human." We're
Not going to overlook the Lord God, the work of

Dad and mother, and what you've put
Into the project yourself. You and I
Have some inkling of undercurrent, what
Churn through the turmoil that underlies

Our social selves. Old voyeur that I am,
I only took a momentary look
Into your caldron, and found the same damn
Thing that in my undercollar cooks:

The same old newts' blood, bats' wings,
The powdered horn of unicorn, and thumbs
Of drowned sailors that we're all trying
To make into a feast when the company comes.

So if that's making you human, my young and timeless Eve,
Let's have at it, trade our recipes,
Ready the bicarbonate, and heave
All we know into the pot or down the precipice.

I only warn you, though, if what you want
Is to love, you'll have to be prepared to hate,
You'll have to take what you find, whatever insight haunts.
There is no turning back at vision's gate.

So love, hate, shrink from no extreme
That takes us to our sisters and our brothers.
Reality is only what we dream,
And we will humanize each other.

Quatorzain for Colleagues
and
For Kay, Who Noticed

You can notice it in any college
Or university, the noisiest
Building's always the one that houses
The English Department. The suggestive edge
Of studio or lab will often hedge
The student into quiet private choices,
But whether in the classroom or the office
Building, the English student has to talk to judge.

As the fellow said once, "How do I know
What I think until I've had the chance to say it?"
This is the place to try on old ideas
Or turn them in for new, to meet the fierce
Analysis of fellow-students or of pundits.
There are quieter and worse places to go.

Conjunction for Molly Who Already Knows

And is for the disjointed experiences
That push up through dreams and trances,
That are connected somehow--who knows how?--
Perhaps the row of pins the magnet draws.

But is the deliberate voice of reason
That weighs between alternatives, agrees on
What is possible and likely,
Examines the unconscious from a height.

Or is the little act of synthesis
That lets us choose this fantasy or this
Reality, degrees of each in allegiance
Proportioned for the necessary vision.

Teacher
as
Poet

Evelyn Meeks

Today, you have died.
Oh, you may breakfast again
or brush your hair once more,
but really you are dead.

We, in these four heavy boxes,
horde your days and nights.
All your relics
are now our treasures.
You are moving for the last time.

Four boxes tied tightly,
packed carelessly stand before us.
Inside, wonders: a rocking-
horse blotter with faded prints;
an ancient first aid kit,
the ammonia scentless and impotent;
stuffed memo pads from 1925;
and pictures of all sorts.

In one box was your retired
bathroom closet and somewhere
a broken perfume bottle.
How it stank-up the room.
An old woman's smell filled us.

We separated the piles
of plunder to divide later.
We wanted everything.

That night, as I
remembered your faint smile
when you looked a last good-bye
(you were crying too hard to speak),
I missed you,
and on my hands,
warm in the night,
your perfume played alive.

Lost in Lancaster

In Lancaster everything dies.
Although clearest blue, the skies
Themselves strain with an emptiness
That bears no shadow of fullness.

I thought cactus, with its rich green,
Its dreadful lack of thirst, could glean
Life from any terrain. With parched
Needles it points to sand, trunk arched

Someone told me that underground,
In deep burrows, rats with huge, round
Eyes thrive in cool, dark air,
Which at night are seen everywhere

If it's true that in the desert
Things are reversed, with the inert
Above, life below, then no wonder
Many prove deadly as false thunder.

by Frank Zajaczkowski

by
Frank
Zajaczkowski

The Refrigerator

So, the summer is over.
Now the tinfoil comes down,
the window frames autumn,
and the mocking bird
mocks himself.

In a dung encrusted nest,
the fertility of spring stales,
and you ask for a match.

We build a fire of green
wood that cracks
like cold knuckles
in the half warm room.

We chatter and banter
each other with argument,
but there is no danger
of misunderstanding,
for there is nothing
to understand.

The day seeps dark;
we move to the kitchen.
The refrigerator is a cold place
to search for food,
yet we are hungry
and have no choice

Literacy

(cont. from page 1)

College English programs today should offer diagnostic testing in both reading and writing, and open-entry, open-exit "labs" as a means of dealing with language skills deficiencies. Students should be given the choice of taking the laboratory classes or not. The only exception should be that students tested at the lowest skills levels should be required to take remediation, the chances of their survival in college otherwise being almost nil.

College freshman English teachers must come up with other alternatives to the basic 1a, 1b format that will motivate students to improve their writing skills. Instruction in writing per se should be a part of the basic course, **but students should be given the freedom to write in a way that expresses their native skills:** love of humor and irony, honesty, and a style which incorporates the refreshing idiom of actual speech.

Write for i.e.

Hello Out There!

This journal is your forum, your sounding board. Thus far the articles and features have not fully reflected the readership's wide diversity and broad base. Perhaps like Jimmy Carter, **inside english** had an identity problem to overcome.

Now, however, most of you recognize i.e. when it appears in your mailboxes. The next step is predictable: write something and send it to us. Discuss new methods, support or attack pending legislation, review a promising new text, or react to an article in this issue of **inside english.** We are, after all, communications experts; and we should certainly be in constant communication with each other. The journal's purpose is to keep the lines open.

Send articles, poems and essays to Richard Booth, c/o Crafton Hills College, 11711 Sand Canyon Road, Yucaipa, California 92399

The Journal of the English Council
of the California Two-Year Colleges

SPECIAL STATEWIDE CONFERENCE ISSUE

JEAN TRAPNELL ADDRESS

Board Of Governors Is Listening . . .

Mrs. Jean Trapnell, Board of Governors, California Community Colleges

I was being driven to the Sacramento Airport the other day, through the lush farmland in that part of the state, thinking how little I knew about farming. I can identify artichokes, lettuce, tomatoes--maybe a few other plants--but I was especally aware of my deficiencies that day because I was returning from a State Vocational Education Committee meeting--I am a member of that committee--and had had fresh realization of my ignorance of the technicalities of vocational education, not just of farming.

As we drove down the road, we passed two men dressed in jeans and blue shirts, looking like farm workers, both young, one a dwarf walking in back of the other, both strapping and husky looking. I said to the vocational instructor who was driving me, "They remind me of Lennie and George," and immediately there flooded through my mind that wonderful, human, compassionate quality of Steinbeck's great book *Of Mice and Men*. The whole trip through the flatlands of central California was transformed for me, but I suddenly realized that my companion was asking me, Who are they?"

I think I interested him, and I shouldn't have been condescending. He knew those farmlands. I still think my life is richer, however, for knowing Steinbeck.

Ideally, we should both know both. The physical and the psychological are inseparable (as our students often indicate in their spelling of the two words), and we should all know both skills and books. However, more and more of the community college students are learning skills--and fewer and fewer are reading books, at least in English classes. More than 67 percent of the community college classes now conducted in California are vocational. On the 6th and 7th of October I went to Costa Mesa to the meeting of the Deans of Vocational Education. The place was overflowing with bright, enthusiastic, creative people, getting all kinds of federal money and state grants to develop new courses, from foster home care and consuemr education to the repair of foreign cars. I was frankly envious of their strength, and glad that I was going to have the privilege of talking to you about the possibility of forming a companion or parallel State Committee of English and the Humanities.

At the next Board of Governors meeting, I tried out the idea on some of my colleagues, informally of course, and received enthusiastic response--it sounded good to them.

That's the good news, as they like to say today; now for the bad news. My topic really should be reversed to read, "English and Humanities Leadership and the State Board." Although the State Board of Governors is charged in the Education Code with leadership and with the maintenance of academic standards, the division between local and state control is tenuous, difficult, and guarded. I, as a member of the Board of Governors, can only encourage you, who represent the local districts, to come to us with proposals so substantial, representative, and generally acceptable that we will be overwhelmed, and will take the ball from there. I know that many, if not most, members of the Board of Governors are very concerned and will listen with interest, possibly even be willing to try to fund your proposals.

You have one great advantage with regard to timing: in addition to the statewide talk about the inability of students to read and write and about the number of functional illiterates among the adult population, there is, as you know, the likelihood that community college transfers will have to take an English proficiency exam at whatever four-year college or university they attend. In addition, there is talk of the advisability of requiring an English proficiency exam for the AA or AS degree. You, the English Council, are prepared, I am sure, to take the lead in advising the Board and the Chancellor's office whether the latter is wise or necessary and how to prepare our students for the former--the four-year college exam.

Although I imagine you are in touch with Dr. Mangham's office about this particular situation, I suggest that you use it as a foot in the door to advise the Board of Governors on the wider situation of English requirements, remediation, and general language proficiency of our students, not only to meet the college and university exams, but to meet the requirements of vocational and general education. This is an area in which there has been a great deal of change in the last few years. I am sure you are aware of the problems raised in Dr. Knoell's report to the Postsecondary Education Commission, *Through the Open Door*. They concern grading, probation, persistence, college courses, etc., and are of importance in the teaching of English. The CCJCA is spending this entire year studying and reacting to this publication. I should think *Through the Open Door* and the delineation of functions in the RAVE councils would provide a basis for your addressing the Board as to the necessity of a Statewide English Council.

The need for a State Committee on (or of) the Humanities, with the English Council leading in its development, is further indicated in Dr. Knoell's comment in her report that "Change in the nature of the faculty and staff has been considerably less than that found in the sutdent body during the past several years, in terms of the latter's objectives, life experiences, motivation, and other charac-

(cont. on page 3)

BANQUET REMARKS

. . . And Waiting

Elizabeth Manning Deedy, President,
Board of Governors,
California Community Colleges

It is a special pleasure to bring you the greetings of Dr. Sidney Brossman, Chancellor of California Community Colleges, and the greetings of the Board of Governors. While Dr. Brossman regrets that a conflict in his schedule of appointments made it impossible for him to accept your invitation, I am grateful that the conflict made it possible for me as President of the Board of Governors to join you.

It is increasingly important for the community colleges of this state that we develop and maintain an effective dialogue between the Statewide Board and the local districts, though organizations such as yours, operating from "grass roots" in a most important discipline. You represent the virality and dedication of local districts. You discuss issues of concern to students, to the local districts.

The Board of Governors benefits from hearing your concerns, your recommendations. We welcome your suggestions forwarded through the Statewide Staff in the Chancellor's office prior to the time of action by the Board.

Too frequently the lines of communication break or become foggy and appear to be misquoted. Letters, notices, questionnaires are mailed. Responses arrive and are tabulated. Advisory and technical committees are organized and meet. And then the staff develops agenda items for the Board of Governor's considerations and action. Too frequently--in my estimation--after the action has been taken we hear that the Board's action did not in truth "really address the issue" and that the Board's action now requires corrective, clarifying regulations or even legislation.

We need timely, effective communication. As I reviewed your program for this conference, I was interested to note that you are talking about and considering topics of concern to the Board of Governors--topics to be on our agenda in months ahead--grading practices, graduation requirements, proficiency tests, basic skills, the humanities, changing programs to meet changing times.

Let the Statewide Board benefit from your discussions. Let us hear the studies you think are needed. Let us know the recommendations you develop. Let us receive the conclusions you reach.

With your help and the help of other community college organizations, with better coordination of local and state concerns, the work of the Board of Governors will surely be more effective for the state and for the local districts.

Garrison Seminar In July

by Lowell Dabbs
Bakerfield College

By now, if you have been reading *Inside English* (1), you have heard of Roger Garrison (2). He has the strange notion that teaching writing is somewhat akin to teaching painting or composing or loving--that it occurs best between two interested people, one of whom wants the other to try something new (3). I went to his two-week seminar in Portland, Maine, two years ago, partly to learn, partly to savor the Maine summer (4). And I am convinced that this oldest (5) of the new gospels has lasting merit.

The Dean of Instruction at Bakerfield College is also convinced, so much so that he is organizing a seven-day seminar in the teaching of composition to be held this summer, July 9-16, 1977 at Pajaro Dunes Conference Center, just north of Monterey Bay on the Pacific Coast. I would like to stress the importance of working with this concept over a period of seven days rather than one or two (two weeks would be even better). One of the several good things I got from the Maine conference was support from the seventy or more other people in the group, the kind of lift that can build only over a period of time. Another is immersing oneself in the role of writer-student. Again, this takes time. Still another (6) is the chance to hear two other first-rate practitioners--Tom Carnicelli and Lester Fisher--talk about their own alternative approaches.

The Post Office address for Pajaro Dunes says Watsonville, which means that you would be on the beach, somewhere between Carmel and San Francisco (7). The price will be within reason, and will be adjusted to the kind of accommodation you require. College credit is available. And--as Mr. Garrison suggests--you may never mark another essay (8).

For more information, write or call:

Dr. James Chadbourne
Dean of Instruction
Bakersfield College
1801 Panorama Drive
Bakerfield, CA 93305
Area 805 - 395-4201

Notes

(1) And very likely even if you haven't.
(2) My answer to the behaviorists, accountablists, the WSCHists.
(3) Or something very, very old.
(4) Maybe even partly to scoff. Had I not learned over the past twenty years that teaching liberal education, semantics, linguistics, structural grammar, communication theory, et al had failed to teach people how to write?
(5) And were you not a tutor, O Socartes?
(6) There are more, but you get the idea.
(7) If you can't think of what to do after hours in such a setting, do not pass Go.
(8) If this be treason, etc.

Oxford - Garrison Method

IT WORKS!

During a typical school week Oxford tutors sit in their cells talking over compositions with individual students. In California two-year colleges, groups of 20-40 students meet 3-5 hours each week with a single instructor. The California two-year colleges are centuries, a continent, and an ocean apart from Oxford. Oxford is as nearly elite as a college can be in a 20th century democracy, and our community colleges are more totally inclusive than any the world has known. Can California two-year colleges adopt and adapt the Oxford tutorial method to their time and circumstance?

Apparently the answer is yes. Difficult to believe? It was for me. But listen to what the community college practioners of the modified Oxford method say:

"Intensely interpersonal..."

"It's great...It's fun...It's Fun!!!"

"You know when you read a paper, don't you, that you want to talk to the person."

"There is more joy in this system than you realize."

"It is sort of hard to have a congratulatory comment written on a paper that really has the effect you want. And when students see that you are really excited...all of a sudden they see, that "gee," the writing really does make a difference."

"I found out what can happen in an interview when a student comes from the inside out."

Once you try it, you never want to take that stack of papers home again."

Credit for this enthusiasm must be in part granted to Roger H. Garrison and his touchstone--the brief (3-5 minute) teacher-student interview. Garrison has been featured in work-shops throughout the state recently. The effect has been dramatic. While no one seems to adopt the Garrison method without modification, few who attend his work-shops return unchanged to their composition classes. They re-evalute and redistribute the time they have to spend with students.

The Oxford-Garrison-Tutorial Method even appears to have reached the ranks of ex-teachers. Ms. Trapnell, a retired two-year college English instructor, currently a member of the Board of Governors for the California Community College system, keynoted ECCTYC's final conference session. She reminisced about her years in the classroom. Naturally, she had her regrets. The most intense concerned all of the time she had spent over the years writing remarks and corrections on student themes. She said that nothing could have been more useless. Perhaps Ms. Trapnell senses what many California two-year English instructors have recently come to realize, and what Oxford tutors must have known for centuries, that written comments on themes may be the ultimate failure of the written word.

WRITING - READING LABS

by Donna Willoughby **Golden West College**

Approximately forty-five individuals attended the workshop entitled "Writing-Reading Labs" the morning of November 13.

Discussion began with members of the group briefly identifying the kinds of services they provide to students. Most stated that they have reading labs, and approximately one third have writing and reading labs of some kind. Systems discussed ranged from full-service, media supported skills centers providing one-to-one conferencing from a team of English teachers on a ratio of one teacher to seventy students, to remedial experts supported by aides and working with small groups of students on a ratio of one to fifteen.

Advantages of writing-reading labs over a remedial classroom were identified as follows: (1) One to one conferencing is possible. (2) Labs stand in for the rote drill and repetition that sometimes occur in a classroom. (3) A student can work at his own pace. (4) The lab is a place where students can be referred from other departments on a campus. (5) Frightened students who fear public embarrassment find the privacy of a lab comforting. One disadvantage identified was that one teacher can better get to know the small group of students if he works with them in a self-contained classroom.

The discussion group then weighed the comparative merits of having one to three expert staff members as opposed to all or most of the English staff being involved in the remedial program. The former seems easier to coordinate, whereas the latter leads to a sense of commitment to the remedial program from all staff, common objectives, teamwork, etc.

Those members of the group who had secured administrative support with budgets, staff, facilities, etc. advised others to start small, prove effectiveness, and then add on to their programs. Further, on-site visitation of other campuses which have good programs was suggested as a means of securing support on the home campus, the thinking being that many administrators don't like to be outdone by another campus. Finally, it was apparent that there is no "magic model," but that someone else's plan might be modified to fit the particular circumstances of a campus, its staff and students.

In-Service Programs

by John Coates **Orange Coast College**

The discussion group on in-service program was held on Saturday morning, from 9:00 to 10:00. Approximately ten people attended. The discussion was very informal, centering in the main around two topics - 1) The kind of in-service programs provided for in the colleges represented, and 2) Specific programs that have proved especially successful.

Of the English departments represented, most at present do not have an organized on-going program in in-service, although all chairpersons present indicated a desire to establish a worth-while in-service program, most reported that both funding and faculty receptivity to such programs are problems.

Some time was given to discussing programs that have been successful. Of those mentioned, the most successful seem to be programs that involve either exchange of information regarding in-class activities and techniques, or retraining in particular skill areas, such as developmental reading.

Trapnell Address

(cont. from page 1)

teristics...." She further recommends that "Community Colleges should be encouraged to strengthen their efforts in in-service staff development programs, to enable them to cope more effectively with changing student characteristics and objectives...."

I made the comment at the last Board of Governors' meeting that the recommendations in this report (*Through the Open Door*) are rather contradictory. On the one hand we are told that community college courses must have uniform standards and grades and that community college students should be encouraged to contract for series of courses for the sake of persistence in learning and accomplishment, and, on the other hand, we are told to meet students' needs. Even more, unlimited allowance of "incompletes" is suggested. I asked at the meeting how instructors and administrators were going to meet these seemingly opposite demands, and I am suggesting that you, as a statewide body, lead the way in solving it for English and the Humanities.

This would give you the dual responsibility of language proficiency and of course changes in the whole field of English and the Humanities.

As I see it, there are two ways in which implementation and development can take place: interdisciplinary and interethnic. English is particularly suited to lead the way in an interdisciplinary direction, because it is already there. I have mentioned the pressing problem of English proficiency--this is not an English problem. We have talked over the years about reading and writing being the responsibility of all departments. I attended a meeting, as I said, of the Deans of Vocational Education recently where a presentation was made of a Consumer Education unit to be used in all Occupational Courses in the community colleges. The entire kit, including three 15 minute slide-tapes, was available to all occupational instructors.

Why could not the English Council of the State Committee of

(cont. on page 4)

Trapnell Address

(cont. from page 3)

the Humanities sponsor kits for reading, writing, possibly also for English as a Second Language, for spelling, for vocabulary, etc., to be given to all instructors in the Humanities and in the occupational field also? Although there are VEA federal funds available for the Consumer project in vocational education, and none so *directly* available in English, except possibly NDEA, there are grants and funds not being used from the Federal Endowment for the Humanities, from the State Council for the Arts, from other federal, state, and foundation sources--even from your own college districts or possibly from the board of Governors. The Center for the Study of Community Colleges, in a study conducted recently for the National Endowment for the Humanities among more than 2,000 community college Humanities instructors across the country, revealed that only 8 percent of them had ever had grants of any kind. According to the study, there are many available, most between $10,000 and $20,000 for the year. At any rate, the English Council of the State Committee of the Humanities could take the lead in publicizing the funds available and in encouraging insturctors to apply for them. The Board of Governors' budget includes a Washington office for the California community colleges, which would facilitate federal funds.

It is possible that, further than just the integration of the techniques of English with the other courses, as I have suggested for the kits in writing and reading, there should be integration of content, such as is often seen in television and movies these days. *How Green Was My Valley,* playing now on Channel 28, Public Television, in Los Angeles, and *Network,* a new movie by Paddy Chayevsky, are examples of social and psychological literature fairly common on the screen today. They combine high literary quality with social and psychological illumination. Students are accustomed to this combination, good or bad, in their movie and television experiences. Possibly a core course like *Modern America* or *American Culture* should be the 12 unit course designed for entering community college freshmen and should consist of English 1 with other Humanities and Social Science courses. This would answer some of the criticisms of fragmented and part-time learning (with an equally fragmented and part-time attendance at college) mentioned in *Through the Open Door*. Certainly it is an area in which grants could be obtained, research done, and leadership shown by the English Council of the Committee on Humanities. Perhaps I am presumptuous in making these suggestions. I don't mean to be. I am simply suggesting that these are ideas that the Board of Governors would, I think, like and encourage.

You will have noticed that I have put English at the core of the Humanities and in a leadership role. To fit such a role and to insure more courses for English instructors, however, I suggest that English courses themselves must become more humanistic. I would like to quote James Farrell, author of *Studs Lonnigan*, who was exploiting his latest and 57th book on the *Today* show recently. As you know, he is particularly noted for his studies of the Irish working class in Chicago, and a question as to why his latest book wasn't on the same subject elicited the comment that he didn't believe in confining one's self to ethnic studies or literature, adding, "If you get all your values from one culture or one race, the results can be regressive. Literature is now world literature." My contention is that our English Literature, and even American Literature courses are ethnic courses--fascinating to me in large part because I come from the British culture that produced them--but no longer viable as the primary fields in literature for the multiracial, multicultural, and multiethnic students that attend our community colleges.

I know that they have been the educational procrustean bed that Italians, Jews, Irish, Swedes, Poles, and many others have fitted themselves into for at least 100 years, but times have changed. Students are no longer taking literature classes. The Center for the Study of Community Colleges in the study of the Humanities that I have already mentioned found that the 2,000 instructors they questioned ranked as most important qualities for their students to gain, first, self-knowledge and personal identity, and, second, knowledge of and interest in world problems. It has even been said by psychologists that, in these days of mobility and divorce, students find self-identification more commonly in their ethnic backgrounds than in their friends and family.

These objectives would seem to indicate a need for English to become what used to be called Comparative or World Literature or what Farrell called *Literature*. No longer can we expect black, Asian, Mexican, Italian, or white Californian students of backgrounds other than British to identify with even such a modern book as *Lord of the Flies,* to say nothing of *Oliver Twist* or *Tom Sawyer*. And, for that matter, isn't it regressive for those of us who are of British stock to be confined to our own kind? Especially the 70 percent of the students who don't transfer, but also those that do, may find their self-identify, values, and knowledge of world problems better in Silone, Kazantzakis, Moravia, Brian Moore and O'Casey, James Baldwin, Ralph Ellison, Tolstoy and Solzhenitsyn, Cocteau, Hesse, Gunter Grass, Doris Lessing, Garcia Lorca, Ruben Dario, and a host of others, most of whom we do not include in our Lit classes. I know some of this is being done, but a State Committee on the Humanities, headed by the English Council, could validate new literature courses and could gain acceptance for them with the Chancellor's Office and the four-year institutions. Certainly reviewing and re-working literature classes in the humanistic mould would go a long way to meet the recommendations in *Through the Open Door* and, on that basis alone, would, I think, get funds from local and statewide governmental groups. A better first semester or first year introduction to English than our present English 1A might also persuade students to try our second semester and second year courses. The development of courses with a broader appeal would be in line for grants from the National Endowment for the Humanities, whose funding the new President of the United States, a voracious reader himself, says he will increase. Even at present funds can be obtained. The papers recently reported that Oakland received $55,000 from the National Endowment to record the voices of people on the streets. If ethnic voices can be recorded, why not get money to read ethnic books?

Evaluation is important, and it is a word that appeals to all governing bodies. The Statewide Humanities Committee could ask the Board of Governors that a cadre of English instructors and department heads be made an Advisory Committee. Unlike the present state Advisory Committees that advise only the Chancellor's Office, this committee would advise the colleges, evaluate their courses, conduct seminars and in-service training and give other services to English instructors. Models would have to be set up first, similar to COPES, which does the same job as above for occupational programs and instructors, and SAM, the Student Accountability Model, which occupational instructors have devised for themselves. You will notice that, again, I suggest starting with English, since your English Council is already organized and since most colleges, trustees, and governing boards think that English is the critical area. Later, possibly, the Advisory Committee could be expanded to the Humanities.

In the field of occupational education, the cadre of faculty and administrators making up COPES (don't ask me what that acronym means!) is requested by administrators of an individual college or district to come in and do the evaluation and in-service training I have outlined above. The college making the request pays the expenses. COPES visited nine colleges last year. More than one president has told me that if the English Council provided a similar service in that field, invitations would pour in. You would have to agree, after research and creative thinking, on the goals and objectives, standards, courses, preferred teaching techniques, etc., of language proficiency and literature courses before you would present the counterpart of COPES to the Chancellor's Office and the Board of Governors. The maintenance of academic standards is called for in both the Education Code and *Through the Open Door,* however, and you would be welcome in Sacramento.

It has just occurred to me that, again, this English or Humanities version of COPES is timely, in view of the "permissive accreditation" that is being discussed as an alternative to accreditation by the Western Colleges Association, which some people are unhappy with. Permissive accreditation, as I understand it, would allow the college to assess itself, or, possibly, to bring in whatever agencies it feels could be of help in its self-assessment. In additon, both the Board of Governors and the Postsecondary Education Commission are now charged with drawing up Five Year Plans for postsecondary education, with annual revision. I notice that much space and attention are given in these documents to Occupational Education, but very little to improvement and change in Humanities instruction, mainly because little is known about it. However, the grandiose plans for a "Golden State University," a suggested fourth segment of postsecondary education which threatens to cut considerably into what has been the charge given to the community colleges, could be countered by realistic and sound proposals for renovating English and the Humanities. The main thrust here is televised courses, with "facilitators" or instructors similar to England's *Open University*. This is a very important area that you should be studying, because, not only will Golden State University use it but several community college districts have already funded it locally. There is money for research and development in English and the Humanities--courses that are easily taken from the classroom and put on the air, but that you may still control and monitor. The funds you receive for this can be used for all courses, campus or tube. I suggest that you read the volume, produced by the Postsecondary Commission, *Postsecondary Alternatives* and that you also get copies of the Postsecondary Education Commission's and Community Colleges' *Five Year Plans*. These can certainly be made the basis of presentations to the Board of Governors, which would welcome help in adding plans for language remediation, for forming and changing objectives and courses, and particularly for planning and broadening community college education.

I think I have been realistic in showing you what areas concern the Board of Governors, what questions and problems they have been considering recently, and where you could come in with proposals that both your Council and the Board of Governors would be happy with. It is not unusual for such proposals to be made directly to the Board, and for the Board to take action. At one of my first meetings, there was a motion to support a bill that would have allowed occupational instead of general education courses for graduation. I am pleased to say that some instructors from San Francisco City College opposed the motion, and I added my opposition, so that we were able to persuade the Board to defeat the motion, which had been slated to pass. At the last meeting of the Board, the same instructors from San Francisco City appeared before us to answer questions on a very well-prepared Proposed Amendment to Title 5, requiring an American History-American Political Institutions course for graduation from a community college. Action will be taken on this at the next meeting. I urge you also to take the leadership in urging leadership from the Board of Governors.

inside english

The Journal of the English Council
of the California Two-Year Colleges

SPRING 1977

Research Project Tackled

ECCTYC PROPOSES MAJOR STUDY

Ed. Note: The following remarks were excerpted from a presentation made to the Board of Governors, California Community Colleges by Don Snepp, President of ECCTYC. The remarks were made at the Sacramento Inn on January 14, 1977.

I appear before you especially as a result of the conference which our English Council gave in San Francisco in mid-November for all two-year chairpersons of English and the humanities. Eighty-one two-year colleges were represented, much input and exchange was achieved in the workshops, and our conference was graced by then President of the Board Betty Deedy's opening banquet remarks and by the excellent luncheon address the following day delivered by Jean Trapnell. Both urged our organization to offer suggestions and guidance to the Board of Governors in matters involving the discipline of English. Actually, our English Council **does** feel especially responsible because it more particularly represents this field in the two-year college than any other in the state, and our experience is based not only on continuous research, but even more important, we directly represent the chairpersons and instructors in these disciplines. Four areas of major concern exist, and we have specific suggestions for confronting them and perhaps discovering more.

First, we are concerned with the heavy commitment that the Five-Year Plan will apparently make to "individualized instruction." While the tutorial, one-to-one relationship between instructor and student is most desirable, the cost of such a program will be phenomenal, and such a program, if human talent were insufficient, could well send more colleges on the search for more hardware-computers, reading machines, cassettes, etc.-- possibly dehumanizing even more the discipline which should have the most to do with humaneness--the humanities. We respectifully suggest that more information and further study is absolutely necessary in the field of individual instruction and remediation.

Here we need particularly to consider the recent study by the American Institutes for Reserach involving three years of investigation at a cost of $1.8 million for the United States Office of Education. This study deals directly with innovation and individualization over the past years and concludes that little substantial improvement in standardized reading and math scores has resulted. Attached to this presentation is an article from **The Washington Post** about this study.

In this connection, we need to discover, publicize, and offer as a model those programs that are presently working effectively in educating the disadvantaged, especially minorities and those for whom English is a second language. We need **most** sorely to find how various programs vary and finally to discover where duplication is occurring. Over the past 20 years a considerable number of "Innovative" approaches have been funded and attempted. Have they been evaluated, and, if so, what were the findings? If they are fairly recent in origin and have never been evaluated, they should be evaluated now. Surely our California Community College system has achieved over many years enough maturity to employ an ever-varying and broadening experience to justify such an investigation. Such a study would reveal which programs have been most successful in raising student reading and writing capabilities and such a study would certainly indicate what types of colleges had best profited from what types of programs, thus ensuring a series of choices and alternatives, with a continuing autonomy for each college.

Second, we are particularly desirous that the study just mentioned would include more than curricular study and development. Literacy accountability must become our deeper concern, since the University of California and the California State University and Colleges are adding entrance and proficiency tests in English to their standard procedures. Moreover, employers are demanding higher literacy standards of the community college students who become their employees. Finally, we certainly must not skirt the issue of establishing acceptable literacy standards for **all** students completing course work at community colleges. This accountability and "responsible evaluation," and "new methods of evaluating student performance" are specifically noted in the Five-Year Plan (page 20-21).

Third, we particularly endorse the concern expressed in the Five-Year Plan with "student persistence." Dr. Knoell, in **Through The Open Door**, states that the student who completes one year in a community college usually will continue with his or her education, but each of us knows the fearful mortality we experience in students who drop out in less than a year or even a semester. We pride ourselves upon offering college education to "those who can benefit" any place in California. Too often, as has been stated many times before, our open doors become revolving doors and students sprint in and crawl out. We feel that many of the students whom we lose so quickly would profit immeasurable by better orientation and stricter curricular guidance. If a student can neither read nor write well, he nor she can hardly cope with a varied college program but would most benefit from a core program from one of several possible core programs with English and humanities at the center, where the four or five classes taken during the first semester could be specifically and accurately directed toward improving the student's reading and writing skills and in exploring and decreasing the poverty of knowledge in the humanities that so many of our students unfortunately display. Such "core programs" must be sufficiently varied yet specialized enough to serve as a wealth of guidelines and suggestions to colleges that differ widely in need, yet share the right to determine the nature of such programs. We could then point with increased pride not only to the hundreds of thousands of students who come to us but also a larger number who could successfully persist. The study I have mentioned should certainly address itself to this program.

Fourth, our constantly changing student body with their varying directions and demands have made imperative a greater flexibility and more varied abilities in our faculty. This need is particularly apparent in the discipline of English where the cessation of a military action in East Asia can result in a sudden change in the number and capability of entering students. If we are effectively to meet the sudden, unexpected, but constant challenges we have been experiencing over the past three decades, it is absolutely necessary that we study various possibilities for added staff development, which would certainly include in-service training. New and changing techniques in the teaching of composition (a reemphasis upon the teaching of standard English) and reading (psycho-linguistics) are examples of mandates that we constantly reevaluate and update our teaching methods. To summarize, we feel that the study we suggest concern itself primarily in the fields of: (1) remediation, (2) literacy, proficiency, and accountability, (3) student persistence and success, and (4) staff developmeent, particularly in-service training.

We deeply feel that the study we envision would be of great value, and we are convinced that such a study could be conducted effectively and economically, with a minimum of red tape and bureaucratic hurdles.

The Second R in Crisis:

reversing the decline in American literacy

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Professor of English, U.S.C.

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The Politics of the Crisis

Subscribe to any newspaper and you will speedily encounter a headline informing you that youngsters are decreasingly able to read and-or to express themselves in written English. From all appearances, the language arts are in crisis, and even though the crisis seems to involve all of the language arts, we will here concentrate on writing ability. The gloomier pundits prophesy the time when the book as an instrument of knowledge will be completely supplanted by electronic media, a few monkish scribes will preserve the moribund art of communicating in written language, and talk will be fragments of largely incoherent jive. In order to evade this surrealistic future, many would tell us, we need to get back to basics! This Back-to-Basics rallying cry has become politicized.

In fact, something is happening in the language arts although our evidence regarding the situation is fragmentary and largely enigmatic. That is the first important point: we just don't have a very good idea about what is happening. If the American Medical Association based an assessment of the nation's health on a study of the incidence of dandruff and acne among a statistical sample of the population, we would be highly skeptical of any conclusions. But, as a matter of fact, studies of youngsters' abilities to write concentrate largely on the metaphorical dandruff and acne and skirt the organic nature of the process. More about this later.

A second important consideration is this: the teaching of language arts, particularly of reading and writing, is more permeated by myth and dogma than any other subject that the schools are mandated to include in their curricula. The reasons for this situation are easy enough to understand. In the first place, it is only within the last decade or so that we have started to gain any real comprehension of such basic languaging processes as the child's miraculous ability to master a first language; the equally phenomenal capacity to derive meaning from the kind of irregular black squiggles that you are interpreting right now; and the subtle relationship between spoken and written language. In the second place, the great practical joker--common sense--leads everyone to various conclusions about the ability to read and write. These, in turn, we tend to invest with almost religious certitude, while it transpires that, in some important considerations, our much prized common sense leads us completely astray.

Mix political fervor with a great deal of ignorance, and the result is--well, yes, the result is a situation like the present fervor over the crisis in reading and writing. The political fervor itself has two general manifestations which lead, finally, to the same conclusion: You conservatives say, "Cut budgets, cut out frills, and get back to basics!" And you liberals counter, "Increase budgets so that we can really get back to basics!" And, after all, if basics means nothing more than the ability to read with comprehension and appreciation and to write lucidly and accurately, who can argue against either intention? As you may have guessed, however, things now take a turn for the worse! Too frequently the word "basics" refers exclusively to the acne and dandruff of writing: misspellings, erroneous punctuation, and such. This emphasis shifts attention away from such truly basic matters as coherence, clarity, and logic. If everyone agrees that we must get back to basics, then we must discern what is really basic.

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One Basic in Writing Ability

To simplify matters in a necessarily complex discussion, we will take this sentence as an example concerning one ability in writing English:

[1] *It is a fact that Joan is eager to please.*

Of course, we could deal with a whole paragraph or with several pages of writing, but confining ourselves to one sentence has the virtues of both economy and sharp focus, and these ten words are all we need to understand an important principle concerning a basic of writing.

We notice, in the first place, that the sentence is well edited; that is to say, spelling is conventional, verbs agree with their subjects, the end stop is indicated by a period, and so on. The following versions of the same sentence, however, are not well edited:

[2] *it is a fact that joan is eager to please*

[3] *It is a fact that Joan are eager to please.*

[4] *It is a fakt that Joan is eeger to pleez.*

These examples, of course, contain errors in capitalization and punctuation, verb agreement, and spelling. Such matters are what I like to call surface problems--the dandruff and acne of writing. Even though as purists, which virtually all of us are, we might be offended by the editing failures in (2) through (4), those errors do not keep us from gaining the meaning of the sentence.

But now, if we are to determine what is really basic in this sentence, we must go below this obvious surface and look at what linguists call the deep structure. In fact, there is a great deal more to (1) than meets the eye.

We can see immediately that two sentences have been combined into one. Thus:

[5] *It is a fact. Joan is eager to please.* [*It is a fact that Joan is eager to please.*]

Perhaps not so obviously *Joan is eager to please* is really two sentences, for--and pay close attention to the following linguistic sleight of hand--we have *Joan is eager*, which is obviously a sentence, but we also know who is going to do the pleasing, namely, Joan. Thus, when our minds process for meaning, we inevitably come up with something like this:

• *Joan is eager* [*Joan*] *to please* [*someone*].

All of this complicated discussion serves to make a further extremely important point. The ability to use the syntactic resources of the language to combine and express ideas is obviously more basic than the ability to edit. Suppose that a youngster has not mastered the kind of sentence that we are dealing with here. How, then, can he or she state ideas which are ultimately meaningful only when they are combined syntactically? Suppose, for instance, that a youngster were forced to write

[9] *It is a fact. Joan is eager. She pleases someone.* [*It is a fact that Joan is eager to please.*]

Or compare (10 with (11).

(10) *The girl is nodding in the sunshine. She sits in the desk in front of me. She has pigtails. I like to pull them.*

(11) *Nodding in the sunshine, the girl who sits in the desk in front of me has pigtails that I like to pull.*

Now compare (10) with (12), and ask yourself this question: Which one of the two manifests more basic writing problems?

(12) *Noding in the sunshine the girl who sits in the desk in frunt of me has pigtailes that I like to pul*

It seems to me that the answer to the question is clear: (10) manifests deep-seated and really basic problems, while the errors in (12) --offensive though they may be --are not basic but involve only the surface features of editing.

Language in Society

If a child can gain the syntactic fluency demonstrated in both (11) and (12), we can be virtually certain that, when a genuine need arises, he or she will master editing skills. Of course, we have here a portentous and complicated qualifier: "when a genuine need arises."

When it does arise, where will it come from? To answer that question, we must briefly detour into sociolinguistics, the study of language as it is used in societies. Clearly, the heavy stress put on editing skills arises from societal expectations. It is not unfair to equate the importance of editing skills with that of other socially imposed norms, such as table manners. There is nothing inherently good or bad about using the proper or the wrong fork, about gentility and noiselessness in chewing, or in suppressing gastric eructation while at table; an inveterate burper might be a saintly genius or the other way round.

(cont. on page 6)

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Marlene Griffith Laney College

Deed of Trust

by Richard Barnes

It is a lot easier to remember the times I've been wrong. It's also no trouble,, none at all, to recall the times I've known the "right" thing to do but then wavered until the occasion passed. Like an instant replay in a television football game, I can then examine my lost opportunity from various angles and distances. I can pretend to play, to hold the line at all cost, to risk everything for our side. In pretending, I can persuade myself, or other people, that I'm concerned. Pretending, I take no chances.

There have been a few times, though, when I couldn't pretend. Painfully driven by anger, fear, doubt and conviction, left with no other choice, I could not escape. One time was several years ago.

It was a bad time for everyone. It was the week that we heard of the covert bombing in Cambodia, that Saturday, when it started. I was on my hands and knees, pulling weeds in my front yard. There was a chilling, gusty wind, and patchy clouds moving overhead. I remember looking up, my eye caught by a point of bright color, a scarf or cap perhaps, to see our new neighbors from the commune across the street, leaving the old shingled house to climb into an ancient, brightly painted van. They waved and smiled as they left, the muffled explosions of the old engine fading slowly over the noise of the wind in the bare branches and wires over my head. It was an uncomfortable day to be outside, but I wanted to be alone. Pulling weeds is a good thing to do when you're angry. I was angry with everything, the obscenity of the war, my run down house that required constant work, my overdue bills, most of all my job.

It was my job that rankled most. I was then an account executive in San Francisco's financial district. I felt that I was a tailored, gracious, fawning parasite, good at flattering people over expensive lunches in pretentious restaurants. It was a job with a big expense account and small, small meaning. But I felt tied to this shabby masquerade because I had a mortgage to pay, a family to feed.

I liked my young friends across the street, and I envied them. There would be, thank God, no account executives among them. They seemed to be striving for the simple, honest community that I had wanted as a young man, but was not daring enough to build or find. I had my family, and the achievement of nearly twenty years of providing for five people. It was in this commitment to those I loved, and in the struggle for our survival that I had defined myself as a person. There's pride in that. But how often had I surrendered my integrity in that struggle? I could not avoid the certainty that these clear eyed young people were surviving far less dishonestly, less desparately than I had been. So I worked grimly on through the afternoon, through the blowing sand and the uneven, changing light.

That night the wind died down, and it turned quiet and cold. There was a heavy overcast, and it was very dark outside. During supper we watched the news. Masses of demonstrators had clashed with police in cities across the country. Hundreds had been arrested. After the news, we changed to the Boston Symphony. I found a soft chair and started a good cigar. I remember it was during the Brahms that I heard the scrape of the many steps outside on the porch, then the bell. It was our friends from across the street. Their faces were pale and distressed under the porch light. They filed past me to come inside, nodding or briefly speaking. Someone turned the music off. There were too many to sit in our small living room, so we stood waiting silently until they had all come in. There was an uncertain moment as to who would speak, then a quiet young woman began.

Mr. Barnes, she called me. Did I seem so old as that? It's about Dane, she said, her voice distant and uncomfortable. He was picked up in San Francisco this afternoon. He'd thrown a newspaper rack from the sidewalk into the middle of Sansome street, in front of a line of mounted policemen moving the crowd back, and one of the policemen had ridden quickly forward and clubbed him down. He had been struck on the head and was bleeding badly. The line of policemen had moved past him, as he was dropped on the pavement, then other policemen had picked him up and hustled him into a waiting van. He'd later been booked into Northern station, charged with assaulting a police officer. Our friends could not tell where he was now. There was great confusion. Over a hundred people had been arrested that afternoon. He may have been badly hurt, and medical help could be delayed.

They'd called a lawyer, and found that Dane's bail had been set at five thousand dollars. The bail bondsman required ten percent, and they had been gathering the impossible sum of five hundred dollars from friends, and thought they would have it an hour or so. But that still wasn't enough. The bondsman had insisted that someone who was a permanent resident, someone who owned property would also have to sign the bond. They needed someone who would put up their house as a guarantee that Dane wouldn't skip his court appearance. Would we possibly be willing to do that?

After a moment I remembered Dane. It was his dedicated work for months that had created the huge, beautifully tended garden that had emerged from the tangled disorder of an abandoned lot. He was a part time student at Laney, part time play ground supervisor at my daughter's elementary school. I'd talked with him several times. He was a gentle, decent, sensitive young man. My whole family knew and liked him. But our house! We could lose our house. How could these people know what a price we'd paid for this small house!

I looked across the room, meeting my wife's eyes, trying to read her thoughts. After a moment, I asked her if she knew where to find our mortgage. Lois nodded her agreement, and I told them that I'd be over in a little while. They carefully thanked us, and offered to take me to the bondsman's in the van. Then they left to finish collecting the rest of the money. Left alone, Lois and I reviewed our feelings. We knew nothing about Dane's family. What did that matter? If it were one of our kids, would someone else take such a risk? We hoped they would, if we could not. You start trusting by trusting someone. This was a young man whose character we had confirmed at our leisure, and whose choices and actions had reflected our conscience. If we could not trust him, who would we trust?

Given this situation, what were we good for, if not for this? We were equally apprehensive, equally resolved.

So I put on a jacket, to look more respectable, and joined our neighbors in the old van. They were concerned for my comfort, perhaps for my dignity, as there were no seats except for the driver. We sat on wooden boxes. I remember the smell of the kerosene lamp mounted on the wall by my head, and examined it closely by the reflected lights from the traffic. I remembered such lamps from my boyhood on the farm in Texas.

The bondsman's office was crowded with worried, angry people, well after midnight. We waited our turn, then gathered around the battered desk. In the blue and red neon light from the sign in the storefront window, our new neighbors carefully laid out the dozens of packets of money they had gathered, five hundred dollars in small bills clipped together. Then I signed for my Deed of Trust.

* * *

Richard Barnes was born in Norman, Oklahoma, son of a professor and a high school teacher. He dropped out of high school, served as medical corpsman in Japan and Korea, then worked at many odd jobs in civilian life, and is now a management supervisor in San Francisco. Married, with three children at home [one of whom is also attending Laney College], he has been attending classes for several semesters and hopes to prepare himself for a new career in teaching or counselling.

* * *

Inside This Box Factory

by Ron Hernandez

The month is August. The days are warm. Inside this box factory it's down right hot.

Fast! Hurry! Drain the ink, wash out the troughs, open the four sectional monster to expose its cold steel innards. Remove the dies which printed "Libby's Frozen Peas," and replace them with the larger "Bud of California" dies. Wash the old ones and hang them in their rack. Back to the machine to put the ink buckets into their places. Check the viscosity; too thick and it'll not pump properly and smear the dies; too thin, it'll make the print appear watery. Set the pumping rate, too high and ink will splash over the roller putting "pecker tracks" on the newly printed boxes. Too little ink flow and the rollers will run dry. Hurry! Faster! Production! Production! Set the rollers which pull the boxes through the big monster. Set the knives to cut the box to length and cut the slots between top and bottom flaps. Set the glue tabs to three inches. Adjust the rails that glide the box as it is folded making sure the glued side folds first. Set the slammer which straightens the boxes as they move on to the counter. Set this! Set that! Look at the clock! I can feel my stomach acting up. We're running late!

Damn, forgot the front of the machine! Adjust the feeding hopper to the proper length and the guide bars so that only one box will be taken at a time. Set the kicker to the proper width to grab the lowest board and push it into the machine. Don't forget the feed roll. Too much crush and the box will lose its strength of corrugation. Too little and the box'll slip as it enters the machine. Time's a wasting! Close the machine and jog one box through. Center the print and make adjustments on the pressure of the dies to be sure all that's to be printed is. Looks good. Call the foreman to check it out. He says fine and we're off!

"Hey! Where's my helper?" No answer. "This is 300 lb. test board! Where's my helper!" Joe the foreman responds, "Sorry Hernandez, we're short so you'll have to work alone." "Christ!" What do they think I am! A machine! Each box weighs over two pounds and the order is for 36,000!" "Yeah, that's exactly what they think I am. They could give a damn about Ron. It's this back they're after!"

Pa-boom, pa-boom, pa-boom, faster and faster it goes. The foreman asks sarcastically, "Can you handle it Hernandez?" I don't reply.

Along with feeding the monster its meal of cardboard, I have to be careful of the level of boxes in the hopper. Too high and their weight will cause the kicker to slip, causing a jam-up. Too low and the boxes will bounce in the hopper again causing a jam-up. I also watch the level and condition of the ink in the buckets and between the rollers, the condition of the blue tabs, the slots, the print...Watch this! Watch that! Pa-boom, pa-boom. What the hell am I doing here? Pa-boom, pa-boom. Keep up! Keep up! Damn this place! Three boxes a second, that's 240 lbs. a minute!

My arms, shoulders and back are on fire and my body is crying for rest. Still the monster demands to be fed. My head begins to spin and my vision goes black. I cling to the machine and hear the moan of transfer belts. Someone pushes the stop button. Boxes have jammed all the way back to the front of the machine. It'll take at least 20 minutes to clear the mess.

The foreman comes and asks who's the "dumb bastard" who let this happen. I tell him I'm responsible and turn the machine down to a more reasonable speed, assuring him that if he so much as looks at the speed control, I'll break his hands. He seems to believe me as much as I believe myself and the order is completed without me blacking out again.

Within three weeks I'm in the hospital having a hernia repaired. While recouperating I decided to go to college to remove the possibility of ever being someone's "back" again.

Born in Woodland, California, Ron Hernandez went to schools in Texas, Nevada, and California. He says he couldn't relate at all to high school [in Lake Tahoe] where he was the only minority student; he came to live with his grandmother in Sacramento and graduated from Continuation School there. He has worked as janitor and dishwasher, and then in the box factory described here. After he left that job, he taught Hapkido [a Korean martial art], worked in the shipyards, and returned to school where he earned a certificate in refrigeration technology. He is now working part-time as a refrigeration technician and going to school; he hopes to transfer to San Luis Obispo College. Recently Ron has become increasingly involved with La Raza; he enjoys working with people, which he hopes to combine with his future work as a refrigeration engineer.

My Children's Names

by Catherine Moore

I was in the sixth grade in Alexandria, Louisiana, at Reed Ave. Elementary School. My teacher brought her children to school. I asked her what are their names. She told me their names and I forgot. I knew right then, if I ever had any children I wanted them to have long and odd names. March of 1965 was a bad month for me. My mother told me I was pregnant. On June 30, 1965, my mother, brother, nephew, niece and I left Louisiana and came to California.

We lived at thirty-three-O-four Grove Street. My mother was helping me to pick out names for the baby. My first baby was born Dec. 20, 1965 at Highland Hospital, a seven pounds thirteen ounces baby boy. I wanted to name him Nelson Christopher Columbus Theodore Roosevelt Hones, but the line on the birth certificate was too short. I named him Nelson Christopher Theodore Jones.

On August 14, 1966 I married Benjamin Moore. I was married for four years before the second baby came. She was born at Merritt Hospital, a seven pounds eleven ounces baby girl. I named her Aleta Quela Antonette Veronica Letrice Moore. I got Veronica from my mother. She was going to name her last baby Veronica, but she had a boy. My sister told me if I had a girl, name her Letrice. I got Aleta Quela Antonette from my oldest brother. I made everyone happy.

I didn't plan to have any more children. A year later, I couldn't fit any of my clothes. I knew something was wrong. My third child was born at Providence Hospital, a six pounds twelve ounces baby boy. I named him Kaulana Hemalu Alii Ailana Kaili Enalu Moore. Kaulana - Heaven and earth, Hemalu - Heaven, Alii - famous, Ailana - Land, Kaili - stone, Enalu - ruler.

My husband and I was on bad terms for about a year. The second year, we left California and went to Atlanta Georgia. A year later my fourth child was born at Grady Memorial Hospital, six pounds thirteen ounces baby boy. I named him Benjamin Moore Jr. My husband asked me to name the baby after him. A year later, my husband and I separated. Every year on my anniversary, I go back to visit him and stay two weeks. On my last visit, my fifth child was on the way. She was born at Alta Bates Hospital, seven pounds one ounce. I named her Mapuwana Halane Leinaale Iune Owana Moore. Mapuwana - Heaven flower, Halane - Sweet Rose, Leinaale - small, Iune - Star, Owana - Love.

I gave my children odd names because I wanted their names different from the regular names.

Catherine Moore was born in Alexandria, Louisiana, the youngest of six children. She attended elementary, junior high and high school in Alexandria, and then, after her family's move, Technical High School in Oakland. She stopped school before her graduation, and soon got married. A few years ago she came to Laney College through the Women's Re-entry Program and, she says, "I'm just here trying." She hopes to major in social welfare.

My Bass Guitar

by Jimmy Fuller

The only time I get a good feeling when I plays my bass. It brings me joy and happyness and pleasure. It give me a good feeling that I can play and work the strings. I have a bass guitar. It is red and have two black buttons. And it is very small. It has 4 strings on it. Three of my uncle sings and plays. My first uncle sing and play guitar and bass and drums. I have another uncle that play bass and guitar. And I have another uncle that just plays guitar. And my father and Grandfather plays guitar too.

Jimmy Fuller lives with his grandparents in Oakland, where he went to Technical High School. He loves music.

You all hear

authentic voices

send them to i.e.

The Second R in Crisis:

reversing the decline in American literacy

— cont. —

However, it is pure folly to argue that manners, norms of dress, and so on are not terribly important; they are, precisely because society makes them so. Thus also with editing skills in written language. However, I would argue that neither deportment nor editing skills are truly basic in their respective arenas: human character and the ability to communicate ideas through writing. The following two sentences are patent in their absurdity: He's a good man because his table manners are impeccable. She's a good writer because her spelling and punctuation are perfect.

Data Concerning the Crisis

The National Assessment of Educational Progress has just finished its second major study of the writing of 9-, 13- and 17-year-olds. The first study was completed in 1969. The evidence gathered by this major study of a representative population of youngsters throughout the nation is fragmentary and often puzzling, but some conclusions can be drawn from the data.

Over all, during the four-year period from 1969 to 1973, there was no decline in the mechanical skills of young writers. That is to say, the surface (editing) features of the writing have remained in constant state, and the abilities to spell and punctuate are apparently not on the decline; errors in verb agreement and pronoun reference have not increased; pronouns are still as accurate or inaccurate in their reference as they ever were.

However, it does appear that at the 13-and 17-year-old level sentence structure has become less complicated--less mature, less sophisticated, whatever term we choose. It would seem, then, that students in these groups are becoming less able to use the syntactic resources of the language to express their ideas in writing. They are becoming less syntactically fluent. If this is indeed the case, then some really basic problems are on the increase.

Furthermore, there is an apparent decline in over-all coherence of the writings of 13- and 17-year-olds. It should be noted that the test consisted in having the members of the population write impromptu essays, which were then scored on a variety of axes. The results of this scoring present strong evidence that the two groups are not writing as coherently as were 13- and 17-year-olds in the 1969 test.

Coherence, of course, is largely in the eye of the beholder. A stretch of writing that seems perfectly coherent to a teenager may well seem incoherent to an older reader. The increased incoherence that scorers identified could well represent new modes of organization that intense exposure to the electronic media are bringing about. In other words, the fascinating possibility exists that television may be creating new ways of ordering and reporting experience, even new modes of cognition.

Recently the English and Linguistics Departments at USC have proposed a massive study of the writing of adolescents. Possibly our work will begin to provide explanations for the findings of the recent National Assessment of Educational Progress. At the moment, we can only conclude that there is a coherence gap between the way 13- and 17-year-olds express themselves in writing and the way that mature readers perceive that writing. We have reason for concern, for coherence boils down to logic and organization.

Gloom, Doom, and Hope

Perhaps the most discouraging bit of data gathered by the National Assessment concerns the proportions of good to mediocre to bad writers. Between 1969 and 1973

among 17-year-olds, the number of good writers remained essentially the same, but the number of bad writers increased; in other words, the 17-year-old population is becoming increasingly polarized in regard to writing ability. This polarization may well point toward a general polarization of the whole population--an increasing schism between the "haves" and the "have-nots."

among 13-year-olds, on an 8-point scale, the mean holistic score dropped from 5.0 in 1969 to 4.7 in 1973; the percentage of 13-year-olds writing papers ranked 4 or better declined from 79.6 to 7.6.

In other words, if there is not a crisis in writing, at least there is ample cause for concern.

Now, in order to interpret another set of data, we need both crystal balls and serendipity caps: in virtually every respect, nine-year-olds in the 1973 sample appeared to be better writers than those in the 1969 sample. Dramatic conclusions are easy to arrive at--but they are terribly dangerous. Have educational programs such as "Sesame Street" given the nine-year-olds a leg up in the struggle to master written language? Since language and culture are inseparable, are the declines in ability among 13- and 17-year-olds symptoms of a general revolution against all of the norms of society in the 'seventies? Since the two older groups have had a longer exposure to television, can we conclude that TV is the culprit?

These are intriguing questions, but at the moment they are unanswerable.

Values

Finally, of course, our fascination with unanswered questions, with the mountains of data that are already available, and with the vast quantities of data which we badly need must succumb to a question of values. How much does society value the ability to compose effectively in Edited Standard English? Even more important, how vital is that ability for a youngster's survival in the last quarter of the twentieth century? I can only hint at my personal answer to these questions. Clearly, not everyone needs to write. Just as clearly, the ability to express ideas cogently, gracefully, and honestly is not a prerequisite for success in many areas of our society. Parenthetically, I am almost convinced that writing ability is not essential even to the professoriate, and to support my opinion I simply refer you to many of the scholarly writings that appear in academic journals! On the other hand, as I have said elsewhere, the ability to write effectively in Edited Standard English could well mean money in your pockets and power in your hands.

But all language ability--speaking, reading, writing, listening--has a more basic use than gaining affluence or wielding power. Every human being is isolated in the tight little island of herself or himself. The way out of that island--which is the ultimate solipsism--is through the use of language. Perhaps the most practical reason for gaining the ability is that it provides a way for one to become more human. In other words, I would argue that writing ability has fundamental importance to the human being and thus to the future of mankind.

Of course, I hardly assume that any reasonable person would argue against the proposition that all students should be given the opportunity and encouraged to learn to write effectively.

Getting Back to Basics

Finally we come to the pedagogical and political question of what we can do to get back to basics. It seems clear to me that sloganeering is destructive. We precisely do not want teachers to get back to such mechanical basics as spelling, punctuation, verb agreement, and so on. On the basis of available evidence, these are in fair health anyway. We need to get back to the basics I have discussed in this essay: the ability to embody ideas in syntactically fluent sentences, the ability to develop ideas coherently and convincingly; and the ability to make written language a tool for the conveyance of ideas rather than a fog to obfuscate them.

Getting back to my basic demand that the front-line teacher in the classroom have some particular skills: in modern linguistics, in the field that I call discourse theory, in reading, and in a variety of other areas. New curricula, new technology, new slogans will be futile; new teachers are essential. I cannot stress too heavily the fact that our knowledge in the areas of reading and writing has advanced light years in the last couple of decades. The firm solutions to some of our problems and the tentative answers to many of our questions are emerging from scholarship currently taking place in the universities, which, after all, are the institutions that train front-line teachers.

In the English Department at USC, for example, thirty students are working on doctorates in what amounts to a new field that will prepare them uniquely to deal with problems in reading and writing, to train teachers, and to design programs. Our doctoral program is unique, though information from throughout the country indicates that other universities are beginning to model programs after ours.

How lugubrious, how frank, can I be? The least I owe any reader who has stuck with me to this point is perfect candor. In my opinion, the great majority of English teachers are abysmally trained for their jobs. They are on the front line of the language arts crisis, but they simply have no weapons for the battle. Graduates of English departments that have singlemindedly promoted the study of literature to the exclusion of all else, these teachers have none of the skills and none of the knowledge which is absolutely crucial for dealing with students who are dysfunctional in some area of language ability. I am convinced that the educational establishment did not engender the crisis, but I am equally certain that the school establishment is unprepared to counter and redress what is going on.

Therefore, we can end where we began, with the question, What's really basic? You already have my answer. Scholarship and training along the lines pioneered in this University's English Department. That is truly basic.

My Blood Ran Cold

By Mel Applebaum,
Foothill College

Listen. I'm not exactly a rookie English teacher. Seven years in various high schools. One year at Texas A. & M. Eighteen years here at Foothill College. Like Zorba the Greek, I **thought** I'd been through the "whole catastrophe."

Then, last quarter, I was assigned to teach two sections of English 100--Remedial Reading. Thirty students per section. It's **all** part of our restructured English program here at Foothill. We screen the incoming freshmen, who are required to take "pure" courses of reading or writing if their scores make them ineligible for English 1A. It all seemed to be logical, fair, realistic, innovative, etc. I was **all** for it.

But I had never taught reading--remedial or otherwise--per se. As an old pro, however, I wasn't too worried. An English class had never whipped me before.

I tell you, **my blood ran cold** after a month of those 5-day-a-week classes! We used workbooks, took eye exercises, read graphs and maps and bus schedules, learned how to pronounce "y" in front of vowels, filled out questionnaires, read aloud in class, had office visits, and brainwashed ourselves about the importance of reading--both in college and out in the "real" world.

They were frustrated and bored stiff. So was I. I felt as though I were teaching two bunches of recalcitrant third-graders. And they acted as though I were the meanest son-of-a-bitching third grade teacher who ever lived.

Who saved my soul? Good old Truman Capote. I asked the students to buy **In Cold Blood.** Then I worked out a reading schedule of about 25 pages per day. I informed the classes that I would give a true-false test every day, along with a vocabulary test on words in the assignment which they might not know. I showed them how to keep a vocabulary notebook, including phonetic spelling and the sentence in which the word had appeared. The vocabulary notebook, along with the daily quizzes, plus a standardized McGraw-Hill reading test at the end of the quarter, would determine their final grade.

"Now just give me this stuff about no interest!" I admonished. "And **don't** read ahead. Do your work each day, but put the brakes on after 25 pages."

Well, colleagues, it really worked. They thought I was a blooming **genius** for having assigned **In cold Blood!** Almost all the students jumped 15 to 20 percentiles when I gave the Form B test of McGraw-Hill after we had finished the Capote project. One girl rose from the 10th to the 90th percentile. Another, who hadn't taken Form A at the beginning of the quarter, ended up in the 99th percentile! A few of them stayed about even--but not very many. The results were statistically "amazing."

What did I learn from this experience as a "first-timer" reading teacher? First, the students are a lot smarter and more mature than their initial test scores, their attitudes, their behavior indicate. Second, you accomplish a great deal more by **going in depth**, rather than by jumping around too much. Third, you have to stay on their butts consistently and make sure they do the spade work each day. Finally, and most important, you have to find a full-length book that is mature, sensitive, realistic, imaginative, linguistically sophisticated, and **exciting**.

I'd like to wind this up with a few quotes from the student papers which I asked the class members to write. Subject: "The three things which I learned from reading Truman Capote's **In Cold Blood** were ...

"I didn't grade the papers, but I asked every student to come up to the lectern and read his paper in front of the class. They **all** did it! And we **all** clapped!

As Eric Berne says in one of his books, the only two things in this life really worth saying are "Yes" and "Wow!"

Especially when your blood is running cold.

What I learned form in **Cold Blood**
(Excerpts from Student Papers):

--"how the environment in which a person lives can affect their behavior"

--"reading a whole book without quitting"

--"learning vocabulary: phonetic spelling, pronunciation, meaning of the word itself as it is used"

--"I had never read a big book to the end or even really attempted to try to read a big book like **In Cold Blood**. It was a very good experience for me."

--"I learned how and when to use a dictionary"

--"I was able to grasp a slightly deeper insight on the value of life"

--"I learned about the appealing system of the courts"

--"**In Cold Blood** was not just 'another book.' Truman Capote really kept me in suspense throughout the entire book."

--"If I was to murder a family, I would not come back into the country"

--"I learned what an excellent and sensitive writer Truman Capote is"

--"My confidence in reading books has been regained. I thought I had lost it many long years ago"

--"I learned how to really read and understand what I read"

--"Criminals are very smart people"

--"Never leave your keys in your car"

--"**In Cold Blood** was the first book I have ever read completely and with the intent to profit from it"

--"Holding grudges will not undo what has been done. Do not prejudge people by what you have heard about them from others. You cannot calculate the length of your life, so enjoy it to the fullest"

--"The book **In Cold Blood** taught me that money is the root of all evil, that crime doesn't pay, and that crime breeds crime"

--"I learned to read about other people's experiences and to learn from them"

--"I've never had any satisfaction from reading until I was forced to take this course in accordance to the requirements to fulfill an A.A. degree"

--"I learned that men's minds can be very sick"

--"It becomes apparent that both the criminal and the victim are ultimately consumed and destroyed by the crime"

--"By breaking a book up into sections, you understand better"

--"Vocabulary is an **instrument**"

--"The book taught me how to read more efficiently and to comprehend much more readily than I did before"

--"The book taught me that many people in this world are crazy"

Eliminating Theme Correction Symbols While Emphasizing Thought Processes

by Katherine Hondius
City College of
San Francisco

It is somewhat paradoxical that experienced English teachers can discover new methods of teaching writing when they find themselves in a new kind of classroom setting. Several of us who have been helping students in the WRITING CLINIC at City College of San Francisco have learned new teaching methods while spending nine hours per week (the equivalent of teaching one course) in the WRITING CLINIC. Here in in the drop-in CLINIC, where all students of the College can come for help with their written assignments, I have observed the importance students place on mechanical accuracy as opposed to the logical expansion of ideas. From these observations I have worked out three techniques that can reverse this focus of attention -- techniques that can be useful in a writing laboratory, as well as in a formal composition class.

Immediately apparent among the students who come to the WRITING CLINIC is a nagging concern with skills instead of with thought processes. Many of the students are convinced that mechanical accuracy is paramount. If by chance they have been told that for years Faulkner could not distinguish **like** from as if or that Jack London and Fitzgerald were atrocious spellers, they are inclined to view these facts as the peculiar prerogatives of the gifted, who, fortunately, have editors, who clear up their prose. Because of their shrewdness, acquired after a dozen or so years of dealing with teachers, students know their essay grades are lowered because of mechanical errors. And if they have had any experience in the business community, they know that out there in the real world a grammatical error can be regarded as a greater blunder than a sleazy thought.

With these experiences to guide them, it is no surprise that students coming into WRITING CLINIC expect the CLINIC instructors to proofread their papers, inserting marking symbols and abbreviations -- **sp, mm, gr, frag, agr** and so forth -- above the offending words, or, better still, actually correcting all usage, spelling and punctuation mistakes. But the CLINIC instructors refuse to provide editing services, just as classroom English instructors refuse to be turned into proofreaders. Classroom instructors, however, do use standard correction symbols when grading themes, and it is this practice that I have begun to question. When I notice the way students glance at correction symbols on their compositions and then perfunctorily make the necessary mechanical changes, it seems to me extremely doubtful that a learning experience has taken place.

Certainly, from a practical standpoint, it is advisable for students to learn writing skills. Stylistically, too, knowing the rules can make sense, for recognizing the syntactical importance of word order is a way of clarifying thought. For instance, instructors reading a sentence like this one -- **The eager for fame playwright spoke to the woman who he should appeal to who is lamenting the oversight with difficulty** -- might jot down a marginal comment (**come again!**), or might resort to **mm, gr, awk** or **clar.** But sometimes we fail to inform students that knowing the proper placement of modifiers and the standard syntactical patterns in the English language would prevent anyone from writing such a sen-

(cont. on page 8)

Sacramento Scene

by James Cagnacci
City College of San Francisco

During the current legislative session, educators are awaiting the reintroduction of two bills that were introduced in the Legislature during 1976. Both bills were the subject of an interim hearing on November 17, 1976, by the Assembly Permanent Subcommittee on Postsecondary Education, chaired by Assemblyman John Vasconcellos. The substance of both bills continues to be discussed for possible reintroduction.

The first bill--AB 4430 by Vasconcellos --was primarily a pro rata pay bill. In effect it seriously discriminated against full-time community college instructors by prohibiting them from teaching any units in addition to their regular assignment.

The second bill--AB 4272 by Montoya--was an attempt to clarify the classification of instructors in the community colleges. Three brand new categories of credentialed employment were delineated in this bill: part-time employee, part-time contract employee, and limited-service employee.

With all the confusion presently existing in the area of part-time employment, much of it due to the decision rendered by the State Court of Appeals in the recent Coffey Case, we can be sure several bills will be offered in this area. The Board of Governors of California Community Colleges is currently preparing guidelines to be suggested to legislators as the basis for bills they will be introducing.

Eliminating Theme Correction Symbols

(cont. from page 7)

tence. Sometimes the syntactical "rules" are related to logic and style. Likewise, the avoidance of comma splices, faulty pronoun references and other mechanical errors demonstrably result in a greater clarity of thought. So my plea is not to ignore skills; it is to propose a new way of dealing with mechanics in student writing.

While working with students in the WRITING CLINIC, I realized that labeling errors with the traditional correction symbols did not ensure learning. Soon I began to select those students whose previous or current English course work gave them sufficient knowledge of grammar and mechanics so that they could benefit from another type of marking technique. While going over their papers with them, I began circling words that were wrong (wrong for any reason -- diction, grammar, spelling) and circling punctuation marks and the spaces of omitted punctuation marks. The students were not told what types of errors they had made, only that the encircled words or spaces needed to be corrected. At first there was some resistance and objection to their dealing with circles instead of correction symbols, but in time the students accepted and appreciated the fact that I was not a proofreader, that RO, cap, CS con and other marks would not be made on their papers, that circles would be used to spot their mechanical problems, and that they had to both identify and correct their mistakes. The circles on the students' papers forced them to think; the encircled words also persuaded many students to consult their rhetoric handbooks so that they could study the principles or rules involved.

Similar to the circling method is another change in marking technique that can be instructional for those students with sufficient course background. This is the underlining method. I began to underline all sentences or parts of sentences (but not single words) that needed revision, for whatever reasons. Instead of writing **dangling**, **jargon**, or **clarity** in the margin, students were confronted with underlined clauses, phrases or sentences that had to be rewritten -- for reasons which they had to discover for themselves. Faced with both circles and underlined passages, the students began to scrutinize their writing and to develop self-critical capacities, the best prerequisites for writing improvement.

By following these two time-saving methods for noting mechanical errors in compositions, instructors can devote more time to important concerns: the content, style and over-all organization of the papers. When student essays are filled with jumbled ideas or irrelevancies, when there is no logical introduction from which ideas can progress, and when ideas are inadequately developed, then, clearly, circles and underlined passages will not straighten out stubborn writing problems. In fact, it is a disservice to students to allow them to believe mere changes in words can correct themes that suffer from an unimaginative treatment of subject or that are marred by faulty or weak thought processes. Often students should begin again; they need to restate the controlling idea, to reexamine topic sentences, and to check the steps taken in support of the main assertion.

At a Reading

Therenownedteacher-poetwasreading
a work of his own
(one long cry)
to thirty other poems:
some were blank verse, a few were quite free,
the rest were traditionally rhymed,
right on time, lemon and lime
a la mode
when in walks this perfect love sonnet.

In no time at all,
this fourteen-line poem
(wonderfully scanned)
put her feet
on her seat.

The teacher paused, then asked, "Now,
where was I?"
The sonnet just smiled and replied,
"You wouldn't believe it!"

A few poems laughed
as the bell rang & rang in the head of the poet,
who came back on the up-beat:

"Don't forget,
you don't have to be psychic
to read
or do miracles
to write poems,
but it sure helps
to be able
to
my dear readers...."

by Salvatore Salerno, Jr.
Fresno City College

Letter to the Editor

Articulation Breakdown?

Dear Editor:

In accordance with the information received at the English Council in April of last year and subsequently reaffirmed in November, the San Diego area community colleges have moved to increase composition in the first two semesters of freshman English (heretofore considered English 1A and 1B).

On March 1, the San Diego State University State Council promulgated a new general education program which not only fails to call for six units of composition, but also makes it possible to avoid taking even one semester of composition offered by trained writing professionals. The basic skills option which does sanction a second writing course overlooks our efforts in Composition and Literature (1B) and dictates that we adopt new courses, such as Intermediate Composition, to meet the needs of the masses of students seeking entry to San Diego State. Furthermore, the nine units in the humanities once allowed students to take any course in literature. Now the restrictive new general education policy limits the students' choices to world literature or a new sophomore course which "introduces" literature. This change effectively eliminates American literature and English literature.

We are writing, therefore, to lodge a strong protest against this unilateral decision by one state university's Academic Senate. Inasmuch as the area community colleges send San Diego State more than half of its junior class, we have emphatically requested that regional representatives be consulted in the future when decisions of such import are made.

At the upcoming fall conference of the CSUC Council, we anticipate placing this issue on the agenda. We also encourage others of you whose curricular ships may have been capsized by the ripple effect of similar state college actions to use this journal as a forum for exchanging and gathering evidence on matters which concern all of us.

Julie Hatoff, Mira Costa College
Mary Nona Dorn, Southwestern College
ECCTYC Officers, San Diego Region

ERIC Clearinghouse for
Junior Colleges
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Some Hypotheses and Exhortations

THE DEMISE OF LITERATURE

by Dan Liles
City College of San Francisco

As we all know well, most of the colleges and universities in the United States are reporting sharp declines in their enrollments in the humanities, especially elective literature courses. This trend may or or may not continue during the two remaining decades of this century, but I believe that future events affecting enrollment in these most cherished courses can be influenced by us, the literature teachers. We need not immediately go the way of the tyrannosaur. However, if we are to make sound decisions regarding the future of these traditionally important courses, then English teachers and English departments must begin some serious re-evaluations.

This summary statement for **inside english** is based on my observations during nearly three decades of teaching literature courses in three English departments in three regions of the United States as well as in Greece. Additionally this report is based on responses from several dozen English departments and thousands of students nationwide. In this summary I shall omit statistics, names of professional colleagues, and citations of articles and books.

In this pedagogical exhortation, I shall emphasize only those areas wherein literature teachers are partially responsible for the present crisis and what we may do to attract students to read and study literature in the future. That many American students don't or can't read a poem as a pleasurable pastime activity is a complex problem that cannot be dissected easily. I shall deal principally with the don't-and can't-read-literature crisis, with our partial responsibility as literature teachers for it, and with some difficult options confronting us. The word is out--to the students, the deans, the public and to many of us: our cherished beliefs and our jobs are at stake.

First, our problems do not exist simply because of new situations arising in this decade. Approximately one hundred years ago colleges and universities began to systematize all fields of learning into departments that organized all recognized learning into neat receptacles--somewhat in the same manner that libraries began to classify books during the same era. The study of literature was pressed into molds modeled on the efficient pattern of physical and natural sciences. Literature thus gained respectability academically because it demonstrated that 19th century sentimentalism was excised from the new scientific arrangement of courses by historical periods, genres, and major and minor authors. This systematic efficiency seriously began in the 1870's, and student had little if any choice if he (and rarely she) chose to specialize in language and literature. A course labelled "Augustan Literature, 1700-1740" drew students because it was a logical and discrete unit required within a framework for a major in the new category called "English." The student of literature was a worthy resident of Academe when he (or rarely she) could move up the pyramidal paradigm to the most precise and precious specialization. This system has been beneficial during its century of existence, but many of our problems today descend from this scientific, rational compartmentalizing of literary study. Again, the word is out: Smith's Augustan and Literature, 1700-1740 is a deadly drag, available in his yellowed syllabus.

The factor of student choice and election of courses began as a policy in the first decade of this century, but choices were severely circumscribed. The university was an authoritarian institution that knew best what provided a person with an aristocratic, elite education. The gentlemanly and lady-like cultural perquisites were acquired in courses containing traditionally proper literature. Male students were channelled into "useful" sciences, but cultural forces pressured the male to take some elective literature courses that leavened the "useful." Female students were channelled away from the "useful" science and business curriculum and into literature and other "non-productive" diversions until they could find husbands and begin their really "useful" housekeeping. In the early decades of this century these cultural pressures largely filled the literature courses for us teachers. Even though choice had been introduced, there was little of it. Many of our current problems in literature courses descend from this long history of subtle sexist conditioning regarding the study of literature.

But the authoritarianism was expressed in other ways. Even though the ideal of mass higher education was first appearing during the early decades of the 20th century, few professors in English departments took the matter seriously. The authoritarian approach to literary education (specifically in required courses, in electives made available, and in course content) remained well into the 20th century, perhaps into the present decade. Many say that an authoritarian system generally prevails even today in our most egalitarian and democratic institutions, the California community colleges. But higher education in a pluralistic democracy can hardly remain authoritarian in literary study treating human values and continue to attract students. The word once more is out: Smith teaches Milton, not students.

Concurrent with this prevalent authoritarianism which English departments enforced regarding what was to be studied and in what packages and in what sequence, there developed the fashion of "objective consciousness." Many of us were taught to be embarrassed by subjective responses to literature and came to believe that literature could be justified as respectable study only when messy feelings were disparaged; literature, we believed, had to be surveyed, measured, analyzed, explicated as dispassionately as kegs of nails or automobile traffic. We could hold a respectable position beside our colleagues in physics and accounting when we told them in faculty councils that we were analyzing Chaucer's anti-clericalism, that we were explicating **Lycidas**, that we were tracing the patterns of imagery in **Songs of Innocence**, that we were cataloguing the allusions to Shakespeare in **Moby Dick**. No one could say without some embarrassment that he or she enjoyed Bacon's essays. To be ravished by a poem became anathema both personally and professionally. We laughed out of our classrooms the embarrassing Miss Fidtich who was moved by Dido's grief. Miss Fidtich (the sexist example is deliberate) had responded sentimentally to the **Aeneid**, and that charge of sentimentality stigmatized her until she was laughed into retirement or was forced to attempt to objectify literature as zealously as her colleagues. If she achieved the latter, she may have suffered anguish alone in her office, but she never again publicly enjoyed the **Aeneid**, either with colleagues or with students. Human feeling and response to literature amounted to such unscientific quality that we taught our students to write research papers on the novels of Conrad as though **The Secret Sharer** was as calculable as debits and credits. Rhetoric and literature, those ancient arts as old as humanity, became "science."

In the first fifty years of this century, we laid objective and analytical eggs, and our explicating chickens hatched and are now coming home to roost during the last half of this century. Our students today are sending signals to our roost in our dark wood. They are telling us that literature is not a science, has never been, and can never be. Our students are boycotting and deserting our classrooms because they sense something that many of us literature teachers have perhaps forgotten: the primary distinction of the humanities, of the arts, of poems, of novels, of idylls, of epics, and of dramas is that they give significant form and shape to human feelings. Literature is in the educational program of a college because it educates the irrepressible human yearning to feel as well as to reason. Our students have watched us

(Cont. on page 8)

This Kid Can WRITE!

A Comp. Program That Works

by **Patt McDermid and Marshall Kremers** **Lassen College**

Here at Lassen College we have found a set of objectives and methods which allow every student, at his or her own pace, to learn to write, assuming even the most minimal motivation. We feel our students are writing so effectively that at the very least our lines of research and experimentation warrant consideration by our colleagues.

As a first step, we reject the notions of screening and tracking students by "ability levels"; at least as they are generally practiced. We have a reading laboratory and a developmental skills center and tutorial help for all students who can profit from them, but this work is done in addition to the course itself and supplements rather than replaces the basic composition sequence. Our classes close at thirty. There is no need to cut the student:teacher ratio down further because the instructor uses a lecture-discussion format that allows for frequent one-on-one situations. That is, since the sequence is self-pacing, each student works at the skills independently of others in the class. The instructor helps each student along as rapidly as possible, recognizing that competence must be demonstrated by gradual completion of the required themes. If it is not demonstrated, it is not sufficient. The student keeps writing until it is sufficient. If the student has to keep writing for thirty-six weeks to turn out six complete themes, then so be it.

We believe most firmly in the concept of self-paced learning. To deny that all students learn at different rates is to abuse both common sense and experience. All students in our program have the option of writing six acceptable themes and receiving three units of non-transfer credit, which meets their A.A. degree requirements, or writing sixteen themes, one of which is a research paper, and receiving three units of credit transferable to both the State College and the State University systems. Students who opt for "English 50," the six paper course, receive credit for those themes toward the "English 1" requirement of sixteen papers, should they wish to continue. Thus, students can complete the sequence in one, two, or more terms, depending on their individual learning rates.

Finally, we have found that through a series of taught processes and skills practically all students even slightly interested in post-secondary education can learn to write well (and "practically" means exactly that, about 95 percent, in fact).

Our system proceeds from these three basic departmental attitudes and our objectives, methods, techniques and individual approaches spring directly from this trio of beliefs. As a result, we teach our students to write with competence, by which we mean writing at a level which is effective in their other classes. If a student can write so the History teacher won't say, "What the hell are you talking about!" then we are satisfied that he or she is competent.

Of course, we want writing that "tells"–that has juice, that is vigorous and alive. And to the extent that we are letting students discover their own ideas, their own specifics, we are usually going to get it. But at this point we aren't concerned so much about that kind of success. It is enough to have designed a system which requires demonstrated proficiency.

At the moment, that is "all," as Conrad said, "and that is everything."

A PLEA FOR BREVITY

Most of us have waged grim wars against a common foe: wordiness. So the irony of this plea will soon be apparent. Please fix your most patient smile on your face before proceeding.

Contributors to **inside english** were once difficult to find. And once located, they became recalcitrant. Many said that community college teaching's glowing attribute was the freedom from publish-or-perish pressures. Only a strong sense of duty (bolstered by continuous calls from pesky editors) induced them to write for this journal. But once started, they wrote...and wrote.

Our peers, armed with rich vocabularies and imaginations to match, can be tireless typists. Their rhetoric is clean, well-organized, nicely focused and long-lasting. As the one who has to do the page layouts, I must now lodge a gentle protest. And as the one who must deal with those teachers whose articles do not appear in the journal, I feel compelled to ask for your compassion and co-operation.

Please keep your contributions short. Two or three double spaced and typewritten pages would be a comfortable target. Should you have more to say than most (as Don Liles does in this issue), say it. But if your essay or article can be condensed, do the blue pencil job yourself. You are all experts.

Editor

inside english, the journal of the English Council of California Two-Year Colleges, is published three times each year (fall, winter, and spring). Articles of interest to community college English teachers should be forwarded to:

Richard E. Booth
Editor, inside english
Crafton Hills College
11711 Sand Canyon Road
Yucaipa, Calif. 92373
(714) 794-2161)

Poetry is often included in the journal; those submitting poems should enclose a stamped, self-addressed envelope if they wish their material returned.

Journal ad rates: $5 per colum inch; half page, $125; full page, $200. Send inquiries about advertising space to Richard Booth at the above address.

CONVENTIONS!

by **G.S. Meyer, ECCTYC Chair of Research**

27-30 Dec. 1977	**Modern Language Association,** Conrad Hilton and Palmer, Chicago. Elaine Reed, MLA, 62 Fifth Ave., New York City 10011.
10-12 February 1978.	**California Association of Teachers of English,** San Francisco. Hal McCune, 12502 Penn St., Whittier 90602.
20 March 1978.	**ECCTYC North Los Angeles Regional Conference,** Los Angeles Pierce College, Woodland Hills. Sr. Joseph Adele Edwards, Mount St. Mary's College, Doheny Campus, 10 Chester Place, Los Angeles 90007.
30 March-1 April 1978.	**Conference on College Composition and Communication,** Denver. William F. Irmscher, Dep't of English, GN 30, University of Washington, Seattle, WA 98195.
6-8 April 1978.	**College English Association,** Copley Plaza, Boston. Donald Morse, Oakland University, Rochester, Mich. 48063.
21-23 April 1978.	CATE, Warner Springs (San Diego), Mary Barr, 10711 Cariuto Court, San Diego 92124.

DEADLINES!

15 February 1978.	**National Council of Teachers of English Research Foundation.** Grants for research in the teaching and learning of English. Executive Secretary, NCTE, 1111 Kenyon Road, Urbana, Ill. 61801.
13 March 1978.	Application for an eight-week **Summer Seminar for College Teachers** offered by the **National Endowment for the Humanities.** Division of Fellowships, National Endowment for the Humanities, 806 15th St., N.W., Washington, D.C. 20506, or call Mitchell Schneider at (202) 724-0377.

Synopses of Seminars and Meetings

ECCTYC'S Chairpersons' Conference (November 1977)

compiled by
Julie Hatoff
[Program Chair of Conference]
with the aid of able amanuenses:
Genevieve Meyers, Gloria Floren, Stephen Montgomery, **Ed Lemay** *and several anonymous scribes*

TIME MANAGEMENT AND PRIORITIZING

Lila Sparks, Associate of Process for Planned Change, conducted this practical workshop in the skills of personal and professional life planning: goals, priorities, concentration, memory, and decisions. Participants learned how to apply those skills in many life-settings: one-to-one, groups, planning-reading-writing periods, reflection and transition times. Department chairs particularly appreciated learning that they did -- in fact -- control their lives, that organizations to which they belonged were not hopeless, and they could say no to nagging "priority c" responsibilities.

Sparks reported budgeting our time means that we work more efficiently with less fatigue. Some concentration tactics appeared useful for department chairs who must hear as well as support their colleagues and students. Schedule such listening obligations, but have secretary buzz you after specified time. Make eye contact with person, paraphrase his-her comments, and solicit emotional feedback. All the while, take notes. Don't be critical; silence is better in that it retains trust. Promise to handle the problem thus signaling the discussion's closure.

Sparks also stressed systematic problem-solving and urged that decision-makers generate no fewer than three alternatives on a given issue. Also suggested, Michael Doyle's new book HOW TO MAKE MEETINGS WORK; it recommends that no more than 20 per cent of allotted time be devoted to disseminating information in any meetings. Such opportunities are better devoted to planning, brainstorming, and problem solving.

THE TEACHER AS PRACTICING WRITER-THE WRITER AS PRACTICING TEACHER

Mary Hedin, who teaches 15 units at Marin, described the manner by which she combines marriage and motherhood as well as the demands of her career with free-lance writing. "I know I write to understand myself, to clarify my own experiences, to discover facets of human nature, to posit and test theories about life and its meanings....I can exist only so long before I must write, must go into those rominative, exploratory, inward journeys. Otherwise my life is intolerable to me, and I become intolerable to others."

To allow three-hour blocks in the mornings for this creative therapy, Hedin schedules her classes three afternoons a week. Like an executive, she does most of her work in the office; however, she does read papers during nights at home. But she produces more than red marginalia: 16 prize-winning short stories published in general interest magazines and literary quarterlies, non-fiction in *McCall's* and *California Living*, innumerable poems.

Hedin doesn't, nevertheless, recommend her type of free-lancing for putting bread on the table. Even Carson McCullers figures she made but 5 cents an hour. Other participants in the seminar are at work adapting novels to television, contributing to pulp magazines, composing book reviews, t.v. scripts, grants -- even term papers.

WRITING LABS: PRATFALLS, PITFALLS, AND WINDFALLS

Rosyln Snow of Orange Coast discussed her college's success with a spelling lab which attracts 400 students per year. Many are referred by counselors and other campus agencies. As it is a media-oriented course, students may use Hook's SPELLING 1500 and proceed at their own pace. In addition, students' individual programs have been diagnosed through a battery of tests which screen for problems of phonics or difference in learning styles. At the end of nine weeks, graduates of this one-unit course demonstrate a 15 20 per cent improvement in spelling skills. They may re-take the course twice.

Jim Cline of Chabot described Hayward's population as 80 per cent Anglo, (middle-class and blue collar), 50 per cent requiring remediation. Eight years ago, the Language Arts faculty recognized the failure of conventional classes to provide uniform preparation for freshman English. They agreed that learning to write involves a set of interrelated but separable skills, that it is best achieved in a self-paced class where students need not study what they already know, that it should be taught in sequenced steps from the most basic to the more difficult, that it can rarely occur without a teacher-facilitator. Today, Chabot's Writing Lab finds teachers administering objective texts to assess recognition of acceptable usage; they then evaluate students' ability to apply concepts in compositions. Units of instruction in the Writing Center are sequential, criteria for success cumulative. Write for sample copy of STUDENT ORIENTATION PAMPHLET.

Pitfalls should be limited to four. Chabot made no provision for group study sessions which would have encouraged peer reinforcement and social contact. Large lab, though economically efficient, can often be rigidly impervious to change. Clearer delineation of paraprofessional job description might have eased difficulties with instructional professionals. Students who need intensive instruction and tutoring in basic skills (e.g. ESL or Learning Disabled) are not aided by lab environment.

Irrespective of these few pratfalls, Chabot has reduced its attrition from 30-40 per cent down to 15 per cent. The Writing Center has achieved its objectives, *and* student proficiency has demonstrably increased. Mastery learning in a lab setting does indeed break the "lock-step" of time barriers and eliminates confusion of dissimilar approaches.

OPEN ENTRY-OPEN EXIT SCHEDULING: ONE ASPECT OF MASTERY LEARNING

Gerry Messner explained Canada's bold experiment. The college employs the Nelson-Denny Reading Test, Forms C and D plus an essay exam which assesses students' ability to respond to questions, support arguments, show fluency, organize, and use appropriate grammar. Guaging student ability in this manner allows placement in three levels of communications courses: English la, English 50, and below (Grammar, Vocabulary, Spelling, and Reading). Contact Messner in Redding for additional information regarding statistical trends as well as mechanisms for demonstrating ability.

(cont. on page 6)

From Holt...for 1978

HOW TO WRITE: A PRACTICAL RHETORIC
Harry M. Brown, *Midwestern University, Texas*
Traditional rhetoric that takes a positive and practical approach to writing the essay and various special papers: research papers, technical writing, writing about literature, writing essay exams, etc. Abundant models and exercises. Structured to facilitate course planning.
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R.F. Dietrich, *University of South Florida;* Roger H. Sundell, *University of Wisconsin, Milwaukee*
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William Herman, *The City College of New York*
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Authentic Voices

Community Colleges nowadays hold probably the richest, most varied group of people found in any one geographical place anywhere. Background, ages, talents, dilemmas--we are the Globe Theater. But who are we? These pages present varying student voices, some polished pieces, some simple recording honest responses to experience. But all, I think, speak with fresh and authentic voices that can delight and instruct the reader. Listening to them may break down our uneasy feelings of how strange-different we are and make us more aware of how rich-different and also how alike we are.

Marlene Griffith Laney College

REFLECTIONS ON COLORS

BY
Elva Younkin

I don't remember the dust bowl gray of Oklahoma in the 1930's, but I'm told that it existed. What I do remember is low, rolling green hills: a hill over 500 feet is a mountain in that part of the country. The green hills dappled with yellow made me think of just churned butter; little drops of watery milk still clinging to the soft mounds, like dew spotted Buttercups on the morning hills.

I remember the excitement we children felt when we woke in the morning and my father's big truck was stretched out in front of our house like a streamlined train waiting to carry us to new adventures. My father was a skilled carpenter with nothing to build. Because of the dust bowl conditions, the depression lingered in Oklahoma when the rest of the country was beginning to prosper with pre-World War II preparations. After working at various jobs to support his growing family, he found steady employment working for an oil refinery, driving one of their big double-barreled gasoline trucks. Most of the time there was a double-barreled trailer attached. Those trucks were so big they would have looked like tank cars on a freight train, if they hadn't been gleaming white. "I takes half a city block to park," my dad would say, when telling us about his travels. Sometimes when he drove the truck home and parked it in front of our house, he would let us climb up the ladders and stand on top and wave at my mother, standing so far below, and looking a little worried and disapproving. "I'll catch them if they fall," he'd say, and we knew he would.

I remember going to Ada for the first time when I was five years old. Ada was a big town, almost a city, about twenty miles from Allen, where we lived. Allen had a population of just over 1,000, a movie theater, a general store, a feed store, and a gas station. Ada had lots of stores, and office buildings three and four stories high, with elevators to ride up and down in. Ada had a dentist that used pain-killer when working on patient's teeth. My father was there to have some teeth pulled, and after assuring us that he would tell us what it was like to ride in the elevator, he left us to wait in the car with my mother. Mother said we couldn't get out of the car to look in store windows because it was too dangerous. There were cars zipping back and forth and crowds of people and "Just a week ago there were two children kidnapped right off the sidewalk."

We didn't really mind waiting in the car, there were so many things going on all around us. "Look at that, what is it, Mother?"

"It's a twin baby walker! What will they think of next?"

"Sonny! Look at that train going down the street!"

"You're just a dumb girl--that's a streetcar."

"Hush now--Sonny Boy--just remember you've been here before."

"MOTHER--LOOKEE--Look at that!"

"Where? What are you lookiong at?"

"Look at those kids and that lady! They have BLACK skin, just like my doll!"

My mother's reaction was swift and sharp. Almost before I'd finished speaking she had grabbed my arm and hissed---HUSH!" Surprised, and a little scared, I looked into the eyes of a total stranger; my mother's eyes, usually a warm sparkling hazel, were dark with intensity, a dull gray film seemed to cover the iris, and I knew that I must not persist.

Like all children at about the age of five years, I was beginning to explore the world beyond home and the immediate family, to make value judgments based on my own thought processes, rather than totally accepting what my parents chose to tell me. I worried about things like how did the world begin? Where did God come from? How far does the sky go? What is beyond the sky? Why don't the sun, the moon, and the stars fall? Why did I happen to be born into my family instead of another family--perhaps a BLACK FAMILY?

When we returned home that day, I was not the same child I'd been when we started on our trip to Ada. That night, and for many nights to come, I went over the events of that day. After the black woman and her children had safely passed, my mother had explained to me that black people were different from us. That we must never refer to their black skin because it was disturbing to them. They felt pain and cried, just as we did; they felt anger and shouted, just as we did; indeed, they were just like us in most ways, but they had black skin therefore they were inferior, not quite as good, as bright, or as noble as we. When I said I thought their black skin looked nice, my mother replied "black skin looks dirty, white skin looks clean. But you must always be kind to THEM because they couldn't help being born with black skin and I'm sure they would have picked white skin, if they'd had a choice." If that was the case, my reasoning told me, then I might have been born black. I became irrationally afraid for the next few weeks, I was afraid to go to sleep. I might wake up and find I was really a black person and had been dreaming I was WHITE. I knew it painful enough at times to be a red-haired, freckle-faced GIRL, it must be agony to be BLACK. The look in my mother's eyes had told me that.

Gradually things returned to normal. Blacks seldom, if ever, ventured through Allen and they were not allowed to live there. There was even a law which prohibited them going through town after dark. They must detour around the town, or wait outside, perhaps sleeping in a field, until morning. I did not know this when I was a child, I only knew that black people were not a part of my environment. My home town had made every effort to insure the protection of its young and innocent.

An announcement was made one cold January day when I was in the fourth grade. My father was going to California to see if the stories about high wages and plentiful jobs were true. When he returned, about a month later, he didn't waste time with preliminaries. He said "Pack your bags, we're going to the land of sunshine and oranges." He told us about orange groves stretching as far as the eye could see--oranges were a very special Christmas treat--and people had grass in their front yards "that's as green in January as in June."

When I started to school in California and learned there were five black children in my class I was excited to have a chance to observe them more closely. I wanted to touch them and see if they felt as warm and smooth as they looked. My mother was upset when she found we were going to school with black children, but I soon found them to be quite human in all ways. Once I came home from school angry at my line-up partner--whom my mother knew to be black--for pushing me out of line, thereby bringing a reprimand from the teacher. My mother was horrified that a black child had been allowed to push a white child. When I replied "she's just as good as me," my mother gave me a stinging slap on the face and said "Don't ever say a Negro is just as good as you again." I think the slap shocked her more than it did me, for we were punished by switching, but never by slapping or hitting. After that, my mother didn't try to make me see black people by her standards.

In retrospect, I feel my home town did, after all, an excellent job of preserving the innocence of its young. By the total lack of contact with blacks, both before and after that one critical encounter at the propitious age of five, until I was old enough to judge for myself, I was spared the relentless buildup of hate and prejudice to which I might have succumbed had it been a daily part of my life.

Submitted by Ann Clutinger

A Drum For Austin

Austin was the maverick, the eccentric, with his sardonic wit and mordant cynicism; he was the first to drink beer, popped pills long before I knew he was doing so, and I'd found out that lately he'd even done a bit of purse snatching.

He was the outcast poet laureate of the basketball and tennis teams, the rebel, who was once committed to the local institution for observation because he'd already been observed (and apprehended) while cavorting around a deserted schoolyard one night wearing nothing but his undershorts-- on his head. And later, of course, he could boast to unsuspecting females, "I used to be crazy", fixing them with a maniacal grin, then shifting his crazed eyes about the room for approval before he would roll backward into fits of laughter, the joke on himself and whoever would listen.

It was Austin too, who, when everyone else was just beginning to dare to let their hair grow a la the Beatles, ceremoniously had us shave his head one night out behind the Carvel stand.

And so it was Austin that, late on yet another night, we followed in a tight little raiding party past the empty tennis courts and football field washed in starlight, to the red brick-and-glass building that was our high school, standing dark and solemn away before us...Austin's army. No that wasn't what they called us, but should have, for he was our general, and we, his regulars.

Austin had decided he wanted a drum. Actually, he'd always wanted a drum, always rapping out the solo from "Wipeout" on desktops, car hoods, and garbage can lids, but tonight he'd made up his mind to go about getting one.

The music room was located at the rear of the school, and we'd beelined for it after scaling the eight foot chain link along the hill.

We spread along the thin shadow of the building and began lifting and grunting at the windows until after a moment I found one that gave and we all climbed into the classroom where I had taken my drivers ed.

I think it was there that I finally realized we were tresspassing and was sure we'd be caught-- I'm always sure I'll be caught. It was one of those situations you find yourself in and wonder what the hell you're doing there in the first place, but know you'll see it through for fear of losing face with your buddies.

Austin cautiously opened the door to a dimly lit hallway...I was sure that at any moment we would hear a startled yell and a night janitor, or watchman, or the Chief of Police or my own mother would appear in that hall, and in a flash, my good name would be ruined, I'd disgrace my family, get five to life in the pen. But no one appeared, nothing of the sort happened.

What did happen, was that Austin was at the door to the music room, trying the knob, cursing that it was locked.

I was ready to shine the whole thing on, there was nothing we could do now, I figured, but of course there was...

In an inspired moment of joy and recklessness, Bob Farrell grabbed a wastebasket, and with a fullthroated war cry, smashed it through a small peep-window near the top of the door.

I thought he must be crazy, but by that time Austin had his arm through the opening and had reached down and flipped the latch from the other side. He pushed the door open and we followed him into the band room.

There were four or five rows of folding chairs behind black metal music stands. The instruments were cased and silent in a corner of the room, but Austin ignored them and made his way for the drums at the rear; selecting a snare and a pair of sticks, with a yell of triumph, he began banging away.

We knew it was time to leave. I unlocked a window, snapped it open, and we were back out on the lawn once more.

Austin carried the drum at his belt. Everyone was laughing and letting go with short yelps and howls as he began to march back across the yard.

Thankfully, I thought, I lived in an opposite direction from the rest of the guys, and said I'd see them tomorrow as I headed home.

Looking over my shoulder, and then backpedaling a bit, I watched and listened to them march and sing off across the rear lawn and parking lot. Austin was strutting exaggerated steps, beating out a clumsy cadence, rat-a-tat-tatting away into the night.

And the guys were dancing and jigging all around him, hooting and pushing and catcalling to one another, and I was glad to be on my own, knowing they'd never make it, but they did.

Austin played his drum a few times after that...for a couple of days until he realized he couldn't play it at all. He stashed it, for want of a better place, in the woods next to Bob Farrell's home, where it rusted, and rotted, while we followed Austin onto other, more enticing things.

Art McBreen ("A Drum for Austin") is a veteran returning to school. He is interested in Transcendental Meditation.

Editor's Apology

Ed. Note: "Vietnam," "A Drum for Austin," and "A Farm in Nebraska," all of which appeared in the "Authentic Voices" section of the most recent issue of i.e. were provided by Donna Cassyd's students at Los Angeles Valley College. "A Friday in Radiation Therapy" was written by one of Ms. Cassyd's students at Santa Monica College. Because two of the columns of " Drum for Austin" were transposed, the essay appears again in this issue. The editor offers his apologies to Donna Cassyd and her students for the oversights in the fall issue of **Inside english**.

You all hear

authentic voices

send them to i.e.

Synopses of Meetings

(cont. from page 3)

COLLECTIVE BARGAINING AND THE SMALL SUPERVISORY UNIT

Rosalie Wolf (San Francisco City) reported on her experience as a member of a 100-person department and on her research of the collective bargaining's progress around the state. As the largest and most powerful group on her campus, the English Department sought to insure that college reorganization did not create a management stratum whose principal loyalty was administrative. Instead her department opted for a structure which serves both faculty and administration: the supervisory unit. This unit acts as a buffer between management and teachers allowing the department chair to maintain a close relationship with the faculty group.

The faculty enjoys clear advantages. A person who knows needs, schedules classes and classrooms, supervises evaluations, solves grievances, interviews for hiring, develops departmental budgets, approves travel stipends. Such an arrangement protects a structure which has successfully formulated policies and curriculum, an important level of governance. That person's actions, most importantly, remain grievable.

Some disadvantages do exist. The unit is small; it must bargain separately. Administrators may disapprove, preferring to deal with only one unit; likewise, faculty may be suspicious viewing the department chairs as independent and unresponsive. Maintaining the election of department chairs has alleviated some hesitations.

Colleges which resist the alternatives (chairs as administration or faculty) must appreciate other drawbacks. The first option will find only a limited number of chairs upgraded. Even if English chair person were "elevated," s-he would doubtless enjoy less power as a low level administrator than s-he had as department head. Quite obviously, some deans would know nothing about the fields for which they would be making decisions. Totally outside the classroom and loyal to an administration which selects them, they could easily fall prey to the siren song of "efficiency" and sacrifice educational priorities.

Wolf recommends that persons electing this concept of the supervisory unit take the following advice: Allocate all supervisory functions to the chair. Find all other district employees whose duties give them the *same community of interest*. Define that unit and gather 50 plus 1 signatures from the group thus showing the ability to represent that group. If administration does not challenge via EERB, the supervisory unit is established. It usually affiliates with a union which does not represent the faculty bargaining unit (AFL-CIO, Teamsters, FACCC, CTA, AFT).

LANGUAGE ARTS IN THE COMMUNITY

Presented by Nayan McNeill, this talk described Foothill's ten-year effort to expand off-campus offerings. Two sites presently exist. Both are the result of extensive community assessment. Mountain View, a surplus elementary school offers ESL and remedial courses mainly. Palo Alto Center has attracted 50 senior citizens to creative writing where they have been doing autobiographies. Scheduling includes Saturdays; all courses run in 2-hour blocks. Retention seems good, especially in Spanish classes.

The English Department also sponsors a Writer's Workshop of a week's duration; prospective writers come for manuscript evaluation by professionals. McNeill recommends use of modules for adult classes where students are uninterested in units. She uses regular faculty who may teach off-campus at their option and,of course, the ubiquitous part-time staffer. She is aided in supervising continuing ed and off-campus programs by two associate chairs. They make final decisions about offerings, hirings, and evaluations; additionally, they cancel undersubscribed courses (fewer than 20 registrants).

Barbara Beckley, Newport Area Director of Coastline Community College, described her non-campus school as the first of its kind in California. Without permanent buildings, the community of 88 square miles must be the campus; classes occupy buildings at the appropriate sites. The theme is most definitely "outreach." The college uses part-timers exclusively, and Beckley seeks capable, flexible people for her staff. Though re-entry avocational programs represent the college's top priority , English courses offered include a sprinkling of classes equivalent to Golden West and Orange Coast's plus creative writing, preparation for the SAT, and advanced placement curriculum for exceptional high school students. Beckley deftly fielded hostile questions and learned, she reported, about skepticism among English professionals which she hadn't been aware existed.

OPEN FORUM--STANDARDS FOR TEACHERS-STUDENTS

Chaired by Seldon Cummings, (Cerritos). This session's participants uniformly agreed the evaluation process was ineffective. Procedures varied; some employ the student complaint, others peer evaluation; most use a contract-stipulated mechanism. The incompetent teacher can be identified in any number of ways: the person dismisses classes early, sets standards too high, displays a negative attitude toward students, assigns no or too few papers, grades inconsistently, fails to make syllabi, takes drugs or alcohol which impair classroom effectiveness. Out of class this negligent educator may ignore departmental assignments, fail to participate in curriculum development, or not make office hours.

All in attendance concurred that firing, suspending, placing on probation did no. represent solutions to the issue of the derelict instructor. Compiling folders of evidence may be useful only if it forces a crisis, and the instructor actually chooses to reform. Individual counseling by the department head may prove the more sensible approach. Staff development using mandatory in-service training might further aid instructor. Merit pay is a controversial fourth approach. Ultimately, the whole matter should be the concern of the profession instead of the few administrators now involved.

OPEN FORUM--ADMINISTRATIVE REORGANIZATION

Recent capricious and autocratic actions by administrators across the state have jeopardized departmental decision-making. On one campus, a department member was dismissed sans consultation with the department chair. On another campus, the President cancelled a position opening in the middle of the interviews again without consulting the department chair. These concerns and others were reported in the luncheon discussion and constitute growing problems.

Ann Clutinger addressed the topic by posing two discussion questions.

1. What recourse does a division chair have--short of quitting--when confronted with tyrannical acts?

2 How is the division structure working?
   a. What size divisions seem to work best?
   b. What other departments are grouped best with English in a division?
   c. Must there be some liaison person for each of the departments within a division?
   d. What specifically are the arguments for divisions?
   e. What are the counter-arguments for departments?

Send any responses to Ann Clutinger--Mesa College, San Diego

TUTORIAL TEACHING

Debby Burbridge, Facilitator of the Learning Improvement Center at Diablo Valley and Marilyn Sutton of the Writing Adjunct (CS Dominguez Hills) addressed a common problem: melding the work of writing centers with work done in classes on campus. Both reported that such centers are seen by students and faculty as first-aid stations. Burbridge discussed two mechanisms for involving teachers: sponsoring workshops for individual departments and soliciting referral forms about each instructor's class for file in Lab. At Dominquez Hills, Sutton explained that students receive writing instruction in conjunction with another course. Faculty participants who elect to coordinate with program must assign writing; instructors learn also; they clarify their writing assignments.

Burbridge and Sutton recounted their experiences with tutor recruitment and training. DVC tutors come in two categories: the peer tutor paid with EOP funds and the paraprofessional tutor remunerated as a classified hourly employee. Sutton's tutors are trained using self-study questions, role-playing, videotapes, lectures, and assignments in the SKILLED HELPER by Egan. Faculty also are encouraged to enroll in the Teaching of Writing course for which they may get release time. Sutton has invited persons interested in copies of the instruction manual, tutor's manual, handbook, or monograph of the 9-campus project to write her at Small College--Writing Adjunct--Cal State University, Dominguez Hill, 100 E. Victory Avenue, Dominguez Hills, CA 90747.

RECENT AND UPCOMING LEGISLATION AFFECTION COMMUNITY COLLEGES

Presented by Jim Cagnacci, the seminar on the Sacramento scene opened with a discussion of how the legislative process works. As Coordinator of Government Relations for ECCTYC, Cagnacci stressed the need for an effective lobby exclusively serving the English instructors in community colleges across the state. Only two such lobbies presently exist: one serves administrators, the second PE instructors. Organizations such as CTA and AFT are attempting to represent all interests -- K through university. Therefore, we can only expect a small segment of their total effort. FACCC and ASCCC do lobby, it is true, but mainly in the areas of salary and working conditions.

Cagnacci also reported the State Board to be politically ineffective. "It has little clout and is quickly being relegated to the background by the Post-Secondary Education Commission." The "poor press" and wrist-slapping in Sacramento are to a great degree, he believes, the fault of educators. "We have remained aloof from politics and must get involved in the process which governs our existence."

(cont. on page 7)

SYNOPSES (cont.)

(cont. from page 6)

Four areas concern us: financing procedures, parttime instruction staff, EERB and PERB, proposed initiatives by Briggs and Wilson. See Fall 1977 edition of **inside english** for amplifying details.

PLACEMENT TESTING PANEL--BENEFIT OR DETRIMENT?

Instructors from across the state gathered to discuss the various instruments used for placing students into writing classes. Rosanne Hillhouse (Imperial Valley) reported on her department's dissatisfaction with the .Nelson-Denny Reading exam. She raised further questions about meeting the needs of ESL students. Gloria Floren of MiraCosta explored the merits of her college's self-generated test which is administered before the start of each semester. She also explained the 2-hour test's objective and essay portions along with the mechanism for paying English staffers who evaluate the results. Ed White, who later spoke at the General Session on the need for unanimous support of writing competence to be required of baccalaureate students throughout California, stressed in the seminar the importance of validity: tests should measure the skills we say are needed to pass freshman English and survive in college. To symbolize the discipline, he reiterated, any test must include writing. Laney's Adam Miller outlined that school's humanistic approach to testing. His department, with the help of 24 parttimers, places approximately 2000 students in two days via one-to-one conferencing.

All participants concurred the placement test is valuable for at least five reasons: students gain new understanding about their competence; instructors may plan more effectively because they can count on a minimum skill level; course content is enhanced since students with the motivation and time come to class intending to work and profit; the college benefits through reduced attrition.

4-1-1 CALENDAR: PRACTICES AND POSSIBILITIES

Reporting on Cabrillo's five years of experience with the new academic calendar was Dick Lundquist. He reiterated the advantages of fall semester's concluding before Christmas, spring's ending early in June, the welcome mid-year break's opportunities. Dale Larson of Saddleback said his college benefited from Cabrillo's experiences. Their pilot project in flexible scheduling provided ample time for faculty development, curriculum expansion, and campus-wide innovation. Bill Hamre, representative from the Chancellor's Office and contributor to FLEXIBLE CALENDAR: FIRST YEAR PROGRESS REPORT (available from Sacramento), believes that sixty percent of the colleges are interested in implementing the change though the innovation is hampered by the mandated number of teaching days. An assembly bill which would facilitate the new calendar's adoption is pending. Legislators will doubtless be impressed that reducing the standard year by 15 days did not reduce ADA. Statewide, inter-session activities have included course examination, in-service training, workshops, institutional research, grant writing, student advisement and orientation, field trips, assessment of community needs.

INTRA-STATE EXCHANGE OF INSTRUCTORS

Across California, community college enrollments are down. Boards of Trustees increasingly are heard to complain about the unwarranted cost of sabbatical leaves. Average age of the fully tenured faculty member is early forties. The prospect of new blood coming into our departments is virtually nil. For these reasons, ECCTYC has been asked to serve as a clearing house for the names of school districts and contacts for those of you anxious to make such arrangements.

AUTUMNS

C.J.F. -- In Memoriam: 1924-76

In that other autumn
We strolled a campus pathway--
Solemn/joyous undergraduates!
Now, again, the withered leaves of fall
Scuff my footsteps,
Stirring memories
Stronger than love,
Stronger than death,
Your promise withdrawn,
Our future the past . . .

Last fall,
When you left the world
For a narrower patch of earth,
I knew my loss a second time.

by Sam Bluefarb, Los Angeles Harbor College

INTRA-STATE TEACHER EXCHANGE

Individuals who wish to participate should plan the exchange of job, office, house, and car most cautiously. Get the commitment from each college administration in writing to continue paying the staff members' existing salaries; then make similar contractual agreements with perhaps deposits for the sharing of personal items. Most assuredly, participants should consult insurance companies. These planning complexities behind you, enjoy the delights of new students, new locale, new classes, new colleagues. Good luck from ECCTYC!

COLLEGE	Contact's Name
American River College	Robert Allen and-or Carrie Douglas
Cabrillo	Dick Lunquist
College of Alameda	Edward LeMay (714) 522-7221
College of the Sequoias	Dr. Lincoln Hall
Cuesta College	Dan Channey
East Los Angeles College	Rose Najar
El Camino College	Edward H. Jones Humanities Division
Feather River College	Barbara Thomas-Budrovich
Foothill College	Ms. Nayan McNeill
Fresno City College	Bert Woodruff
Imperial Valley College	Rosanne Hillhouse English Division
L.A. City College	James E. Simmons
Lassen College	Marina Fenner
L.A. Trade-Tech College	Mel Brown
MiraCosta College	Julie Hatoff
Modesto Junior College	Robert Mognis
Ohlone College	Florence Reynolds
Palomar College	Bob Coleman
Sacramento City College	Dr. Dorothy Bray Dean of Lang. & Literature
San Bernardino Valley College	Judy Hert
San Diego Evening College	Dr. Elizabeth Keating
S.D. Mesa College	Ann Clutinger
Santa Monica	Nina Theiss
Siskiyous	James D. Collins
Yuba College	Gordon Taylor

Demise of Literature

(Cont. from page 1)

analyze imperially the lyrics of Sappho or Yeats and have deserted us, protesting that the emperor in the literature classroom has no clothes. The word is out. Smith is the world authority on exegesis of the text of the **Odyssey**-and little else except flycasting on the Klamath.

If we have not been educating feeling and subjective experience, to which shapers of feeling have our students been turning? Briefly I shall list some of the principal givers of form to the subjective responses of young people today, and this list will possibly show some of the reasons that our classrooms are emptying.

1. The cinema, radio, television, music systems, discos, etc. have become media for human expressiveness to the young in our culture. Anyone who has watched a teenager dance can see that powerful feeling is elicited and shaped by both dance and music that we frequently call barbaric. The audience of **Star Wars** has a major message for every literature teacher who stands in an emptying classroom.

2. The "burning" social issues of these decades have evoked responses that have erupted into strong emotions and convictions in the young. These "burning" social issues are media for feelings denied young people in a mechanistic, technological age. Some of the obvious gut level issues are racism, religion, feminism, sexism, gay rights, and pacifism. Under the flag of universal human rights, a generation of young Americans is learning to feel in egalitarian forms, in media curious and strange to us who teach the printed text. The most successful literature courses in the English department at City College of San Francisco in recent years have been advocacy courses such as women's literature, gay literature, and creative writing. The common factor in these courses is that students can express themselves in the aesthetic forms provided by Catullus or Plath, and their responses are not trivialized by the teachers demanding that the response be made "objective." These students can determine their own performance value (contract grading), and they can perceive and feel **Jane Eyre** or **Passage to India** from a feminist, or gay, or egalitarian viewpoint that is personal discovery in the shapes provided by works of art. Many of us have learned that "student apathy" actually reveals the nature of the challenge we provide, not the student response. When a literature teacher respects the total being of the student, the teacher does not scientifically lobotomize a Shakespeare sonnet by lifting out with calipers issues of same-sex love and giving the student what remains.

And finally I shall list some of the **immediate** causes for the decline in appeal of literature electives. Many of our potential students are rejecting college for the same reasons.

1. A decline in career opportunities in teaching English;

2. A decline in the attractions of the English teacher as role model (We haven't appeared to enjoy what we have been doing);

3. A decline in student belief in the significance of our cultural heritage (When passionless advocates speak of Periclean Athens, few find Athens worth the trip.)'

4. A decline in student faith in the ability of literature teachers to deal with human issues compassionately; and

5. A decline in student pleasure in reading the printed page, in sensitivity to printed words.

Only the last of the above shall I consider, not because it is the most important, but because I believe that we have been mis-interpreting its significance. Most teachers have come to believe that "literature" is only the printed word, a single medium, and young people have rediscovered an older and more pervasive reality about **poesis** (the art of making): that art is usually a multi-media creative event using a spectrum of sensory appeals. We possibly may be entering another era of illiteracy, but, shocking as my statement may be, I believe that is not necessarily a disastrous return to barbarism. Some of the world's finest poems have been created as oral compositions by makers who usually were illiterate. One can safely assert that during three hundred years of Hellenic civilization, poets from Homer, Sappho, and through the great tragedians created their works as oral, not literary compositions. And the **Iliad**, the **Prayer to Aphrodite**, and the **Agamemnon** were far more than words: they were music, perhaps spectacle, and frequently the dance. We unfortunately have long believed that those creations were only printed literature, a single-medium event. Maybe our students today, nurtured as they are by multi-media expressiveness, are telling us in clear terms that art in the next several generations will be far less literary than it has been during this age of Holy Writ. Certainly we know the many studies announcing a probable terminus to conventional literacy as we drown in a floodtide of printed words. Our students may be far ahead of us in perceiving and shaping the future of human creativity. The urge to create is not declining: the youth today may be shaping in older, more traditional forms because of the astonishing possibilities in the new technology. Perhaps the printed word alone is out.

The task for every English department and every literature teacher is to begin immediately rethinking and re-evaluating just where we are going from here. Literature courses may attract future students in sizable numbers, but I conclude that such courses will do so only after we have constructed a painful, undeluded profile of ourselves, our previously docile and respectful acolytes, and the worldwide cultural matrix that we are creating. With such profiles we can act by re-establishing literature in Academe as an art medium expressing human values in sublime forms and shapes.

Sacramento Scene

by James Cagnacci

City College of San Francisco

Since the state legislators have been on recess these past weeks, I cannot report on recently passed legislation. Instead, I thought I might bring you up to date on proposed legislation to be introduced in Sacramento or to be brought directly to the people. The big issues are an extension of the Serrano-Priest decision, restraints on the reimbursement of part-time--hourly staff, the Briggs Initiative, and the Wilson Initiative.

Much pressure is being placed on legislators to extend to community college districts the Serrano-Priest decision on the public financing of elementary and secondary school districts. Unless safeguards are developed that would clearly differentiate types of programs at community colleges and various sources of funding, many college districts will suffer greatly in an altruistic attempt to equalize funding.

Legislators will return to Sacramento to grapple with the problem of part-time--hourly staff. It seems a certainty that many of the proposals made during the last session will be withdrawn in favor of a compromise measure which key legislators are attempting to hammer out during the current recess. Most observers are positive that the legislature sooner or later will have to approve some type of pro-rata pay formula. However, these same observers are equally sure that no financial help will be forthcoming to local districts when they struggle to comply with the provisions of pro-rata legislation.

In the last Sacramento Scene column I made mention of Senator Briggs' initiative. Since that column was written, the original initiative was withdrawn because of a technicality; however, Senator Briggs has since reintroduced that initiative. Do not be fooled by assertions that the sole purpose of the initiative is to rid the teaching profession of homosexuals. As bad as that would be, the initiative is much worse because it goes even beyond the unreasonable infringement of human rights. If you read the initiative carefully, you will see that the same legal recriminations directed against homosexual instructors are to be used against any instructors who teach materials authored by reputed homosexuals, who mention homosexuality without condemning it, or who make any allowance for the possible existence of alternate life styles.

A second initiative, the product of San Diego Mayor Pete Wilson, has surfaced. This one would deny the umbrella of tenure to any instructor who dared to strike. A striking teacher would forfeit all tenure rights and would be subject to immediate dismissal by his-her Board.

From all signs, it looks as if we are in for another session of anti-education legislation and for more political campaigns capitalizing on dwindling public respect for the educational system and for educators. If we want to assess blame for these negative attitudes, we must be prepared to accept a large portion of it ourselves. We have traditionally hidden in "our ivory towers," not wishing to explain our programs to the very public that funds us. We have given even shorter shrift to our legislators because we feared some type of contamination if we dared to enter the political process. In short we have been content to be mismanaged by an uninformed State Board of Governors and an equally uninformed State Legislature. If we are unwilling to organize ourselves into a viable political force, capable of answering the unjust charges of the public, the state legislators, and some opportunistic political candidates, we deserve the unflattering spotlight which has been focused on us.

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inside english

The Journal of the English Council
of the California Two-Year Colleges

WINTER 1978

Second Annual Conference

CHAIRPERSONS MEET IN S.F.

By Richard Booth
Crafton Hills College

"Conference" is a word capable of evoking some rather tarnished images: boisterous, tipsy people wearing name tags and stumbling down brightly lighted sidewalks arm-in-arm; bland, lukewarm meals garnished with wilted parsley and highlighted by overdone roast beef; endless meetings led by red-eyed, droning speakers who try—with little success—to make listless audiences respond to discussions about topics that seem more battered and shopworn than the roast beef they had for lunch. The list is familiar.

But the memories of last year's initial, ECCTYC-sponsored chairpersons conference are, for those of us who attended, livelier and more positive than the stereotype. While the social side of the conference was a delightful factor, it never became dominant. There seemed to be a consistent and valuable exchange of ideas in the seminar sessions and during the formal addresses; most of the participants were ready to learn from each other, and they did. Even the food at the Sir Francis Drake was unusually good.

This protracted introduction is meant to be a reassurance: this year's ECCTYC Conference will be worthwhile. It is trite to say that the officers of ECCTYC learned a great deal about organizing a gathering of English chairpersons from most of California's community colleges during the first annual conference. And it is equally cliched to imply that this year's meetings will be made more effective by the experiences and suggestions that emanated from the 1976 sessions. But these assertations must be made. The first conference was a success; this one will be better.

Won't you urge your chairperson to join his/her peers in San Francisco on November 10-12? And have a dean or another department member accompany the chairperson. Because of the encouraging response to last year's conference—more than eighty percent of California's community colleges were represented—ECCTYC has expanded the scope of the meeting and has made it possible for *Two* representatives from each college to attend. Also, in response to comments from last year's participants, the length of the conference has been extended, and meals catered by the Sir Francis Drake have been limited to luncheons, thus freeing all who attend to sample the culinary wonders of San Francisco's fabled restaurants at night.

As many of you know, the newly appointed Chancellor of the California Community Colleges, William Craig, will be one of the keynote speakers during the conference. In addition, smaller group seminars are planned and will deal with holistic grading, flexible calendars, sabbatical leave policies and opportunities, tutorial programs, current legislation that pertains to English departments, time management (I will be an enthused listener at that one), writing labs, and financial planning for teachers who wish to travel, write, and otherwise enhance their lives. A dipcussion on the department chairperson as a management employee is sure to develop into a highly charged debate, and Tim Gunn's presentation on developing grant proposals should be especially interesting(he represents N.E.H.). However, the showstopper just may be Hazard Adams' witty address on "The Sacred and Profane in Department Life."

Those attending the conference have another bonus to look forward to in addition to the program and the company. San Francisco's appeal still makes it California's strongest urban magnet. The restaurants, the plays, the singular ambience of a city that has never been fully explored or tapped by anyone...these things require no Chamber of Commerce sales pitch to lure visitors.

ECCTYC's officers look forward to greeting your representatives at the Sir Francis Drake. The initial meeting begins at noon on Thursday, November 10. And though the following day *is* a holiday, the conference will remain in session. There is a certain nobility to a meeting held when students and comrades are enjoying a brief vacation ... but if your chairperson is a pragmatist whose nobility quotient is strained by holiday meetings, remind him or her of those crisp, envigorating evenings in San Francisco; the fresh, savory memory of a gourmet meal lightens one's step when walking to an ACT production at Marines Memorial Theatre. That should be adequate compensation for the loss of a holiday.

ECCTYC Officers: Jack Gill, College of San Mateo; Gertrude Fujii, Los Angeles Valley College College; Don Snepp, City College of San Francisco.

ECCTYC President's Column

Don Snepp, CCSF

As we start a new year with both old and new problems, may I assure you that ECCTYC will continue to do what it can to support our discipline. May I again remind all of our colleagues that ECCTYC is an organization modeled on the English Council, CSU & C, from which it developed. Consequently, some of our meetings primarily involve chairpersons. However, all English instructors in California are cetainly included in the regional conference that we give where instructors are both panelists and participants, exchanging problems, solutions, and views together.

Our department chairpersons' meeting in San Francisco last November was so successful, with 81 colleges represented, that we are mounting a similar conference this November and inviting two persons from each department—the chairperson and perhaps his vice chairperson, composition director, dean of instruction or some other person directly related with the department. Presidents of all colleges have been contacted by letter and urged financially to support the participation of at least one and hopefully two persons from each college.

Out of last November's conference has continued and grown an effort to construct a grant proposal for the improvement of writing in California two-year colleges. After initial input from ECCTYC officers and an advisory committee, including other statewide faculty associations and specialized consultants, there has evolved a grant proposal which is now in its second draft. Continuing input is now being received, and I sincerely hope that copies of a third draft proposal will be available for the chairpersons who meet in November.

Meanwhile, our work upon the improvement of articulation continues, and this issue of *i.e.* is added proof that we are continuing our attempt to maintain an information service and exchange for all two-year college English instructors in California.

With our second chairpersons' conference set for this month, it is quite probable that most regional conferences will be held in the spring. In fact, ECCTYC officers meeting in November will be urged immediately to start planning such conferences. In one or two regions, where distances are great and topography difficult, planning such meetings is complicated. However, we feel that most conferences will be within faily easy driving distance, and I am confident that the programs will be rewarding. Please look forward to this, plan to attend, and in the meantime, please offer any input you wish to your chairperson, who in turn will probably be reporting back to all of you upon his or her return from our November conference. We also welcome your contributions to this publication, which is supported by the dues paid by many two-year colleges. Most important, please consider both our conferences and this publication your forum.

inside english, the journal of the English Council of California Two-Year Colleges, is published three times each year [fall, winter, and spring]. Articles of interest to community college English teachers should be forwarded to:

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Poetry is often included in the journal; those submitting poems should enclose a stamped, self-addressed envelope if they wish their material returned.

Journal ad rates: $5 per colum inch; half page, $125; full page, $200. Send inquiries about advertising space to Richard Booth at the above address.

Literature and Literacy

Which Should We Teach?

By Peggy Pryzant,
Modesto Jr. College

At Modesto, up until this semester, literature courses have stayed in our schedule of classes and have been figured in as part of an instructor's teaching load until pre-registration figures showed that just a handful of students (or in some cases no students at all) had signed up for the class. For this fall, our department head announced that no literature courses except for the three most popular electives would be scheduled. Enrollments in literature courses have been falling off for six or seven years, but befole the severe budget rollbacks, no one minded if a full-time instructor taught a literature section with six students or even less. Now that our student body is changing and our enrollments are temporarily dwindling, English departments like ours need to get together with English departments of their neighboring state colleges and universities. We need to take a fresh look at what students are taking English classes and together we should decide which college should teach which classes.

Ten years ago the state colleges and universities were brimming with English majors and therefore relied on two year colleges to provide the survey courses that majors were expected to have taken by the time they transferred. Nowadays, four year colleges, happy to provide for what few English majors come their way, are not likely to turn away students who have transferred from two year colleges without taking the "required" prerequisites, our two year college students no longer need to take survey courses in English and American literature to transfer as junior year English majors; most state college and university English departments have followed Berkeley's lead in shifting the survey courses to their upper divisions. Although two-year college curriculums have traditionally been geared toward preparing our students to transfer as juniors, not even those few students who transfer as majors need our literature courses to fulfill requirements.

Community college English instructors need to recognize that our current students are not the same ones who filled our literature survey classes ten years ago. Only a minority of our students actually transfer and of these, only a small percentage plan to major in any discipline of the humanities. As a result of current efforts and funding to attract the type of students who would not have considered attending college ten years ago and the effects of the well-publicized "literacy crisis," two year colleges get many students whose reading and writing skills are below acceptable achievement levels for entering high school students and a number of older students who need refresher courses to regain their skills. We have more students coming to us wanting to learn how to read a page in their textbooks than wanting to learn to analyze a poem, more wanting to learn the format for writing a job application cover letter than needing to learn how to write research papers for upper division courses. Our students want English classes that will help them read and write well enough to get by in their other courses and on their jobs, yet many of us who offer English classes still perceive our primary functions as "enrichers of our students' lives" and guardians of high culture.

What kind of budgetary cutbacks will it take to make us offer only the courses that fit the needs of our students? The college where I taught last year was forced to cut back its English offerings, so for their spring quarter schedule they dropped the only section of remedial English offered at the college but continued to offer courses in California Literature and Creative Writing that had had low enrollments for the past few years.

Two-year college instructors should quit clinging to the dwindling elective courses that most of us were trained, and perhaps even hired, to teach, and we should start considering the needs of our students. When we meet with nearby four-year colleges, we should compare our elective offerings to theirs and be willing to eliminate any courses, including our surveys of English, American and World Literature, that are similar in content to those that they offer.

Elective literature courses have often been the favorite courses in our teaching loads, and asking us to hand them over is like asking us to part with heirlooms. What shall we ask for in return? Now that enrollments are lower than in previous years, administrators have reduced our departmental budgets, and because some of us have heard threats that we would be losing our jobs because of college-wide attrition and the resulting funding cutbacks, we should ask state-supported colleges and universities to let us handle the new demand for remedial courses that will come about when large numbers of entering freshmen score poorly on the English placement tests that they will be given for the first time this August.

Send responses to i.e.

Literature By The Contract

by Marshall Cook,
Solano Community College

I haven't graded a literature essay in a year.

I've read hundreds of them, of course, commented, evaluated, tried to foster a written dialogue with my students to complement the verbal one in the classroom, but I haven't graded a theme in a year.

Instead, I have been teaching literature by the contract.

I was motivated to try contract grading by a frustration born of ten years of teaching literature to lower-division college students. How was I to grade a student's encounter with and response to literature, given the subjective nature of that response? How was I to encourage this response, knowing that fear of my letter-grade evaluation might abort it? How was I to avoid penalizing the student who is unable to express his or her feelings clearly and smoothly in writing, especially in classes that carry no prerequisites?

First, I found that I had to give up the notion that I had the ability or the right to pass judgment on my students' insides. Instead, I had to find a way to encourage whatever is best in them, to help them to be all they can be, and not all that I think they should be.

I have always shunned objective tests in literature classes, always stressed the subjective encounter, told my students that there are no 'right answers,' that one's response to literature is a unique and personal thing, that the poem, story, or novel isn't really finished until the reader experiences it.

Still, I was left with the necessity of assigning a letter grade at semester's end and the traditional evaluation tool, the essay. Giving a student a "C" on his unique and personal feelings was equal, in many students' eyes, to saying "You are a 'C' person."

Somewhere along a trail of student themes riddled with my red-inked justifications for grades I didn't want to give, I had heard on numerous occasions, "But Mr. Cook. I worked really hard on this paper. Shouldn't my effort count for something?"

"Quality, not quantity," I pontificated.

But I knew that my students had a valid point. In an area in which there are no right answers (although some answers are clearly "wrong" in the sense that they are projections of feeling into a literature that does not contain it), in an open-door class providing many students with their best or only chance to encounter literature, the threat of my grade might drive them away, might close the door on a world I consider precious.

Thus, I was ready to give the contract system a try.

I set out to establish a system in which, I readily admit, quantity seems to take precedence over quality. To obtain a passing grade in my literature courses, a student would be required to attend class, with reading assignments prepared, and to participate (I recognize silent participation and tell them so) in class discussions, role plays, and group projects. In addition, I would offer a list of extra projects. The "C" grade would require three projects, the "B" six, and the "A" nine. Students would not have to tell me ahead of time how many or which projects they chose to do (unlike the traditional contract system), but we would have conferences to keep track of each student's progress.

To prevent an end-of-semester avalanche of projects, I divided the course into segments (easy to do historically in a survey course, fun to do thematically in a genre course) and gave specific due-dates for projects on each segment.

Constructing the list of projects took as much time and effort as book selection and writing the course outline itself. I offered standard essay questions following each segment; I included in each segment the stipulation that the student could construct his-her own topic and form, in consultation with me.

Initial student response was cautious optimism.

"You mean, if we do all nine projects, we all get A's?"

"Absolutely," I assured them, inwardly shuddering at what my dean of instruction would say should this come to pass.

My primary worry, however, was not that my students would all earn A's. I was worried that, as a few colleagues warned, with all standards removed, I would receive sloppy, thoughtless projects.

As a last-minute precaution, I inserted the word "acceptable" in front of the first mention of projects in the syllabus. I wasn't exactly certain what "acceptable" was supposed to mean, but I would know "unacceptable" when I saw it.

In five classes taught by this modified contract system thus far, I have rejected as unacceptable a grand total of five projects. Two were immediately rewritten and resubmitted for credit.

I have been overwhelmed by the quality of student work. Removing the ABCDF yardstick, far from promoting inferior work, seems to have allowed student responses to expand and deepen. Finally assured that I would not judge their feelings, that their grade would not depend upon whether or not their visions coincide with mine, my students, or most of them anyway, have come to trust me with their responses, born of their true selves. I have never been more pleased with student work.

I am equally pleased with the new eagerness with which I approach the task of reading student themes. (Hear me out! I am no crazier than most other English teachers. No saner, either.) Freed from the burden of justifying the grade I plan to assign (often I knew what grade an essay would receive after the first two sentences), I can now make comments that deal honestly and, I hope, productively with student thought. I can give myself completely to the task of provoking the deeper encounter. I can praise lavishly and honestly.

A second positive result grows out of the first. On days when projects are being returned, the classroom totally lacks that deadening, community-destroying, sullen silence, the condemned man/woman awaiting the executioner. Also absent is that bane of the teacher's existence, the game of "whatchaget?" which we have trained our students to play. Not absent, however, has been keen student anticipation of seeing my comments on their work.

As I become more positive in my response to their work, my students begin to take chances, writing short plays and poems, parables and fables. Although most of my students still opt for written responses, our classes have been enriched by occasional dramatic readings, musical collages, one-act plays, even slide and cassette shows.

When the day of final judgment comes, I won't claim that all of the problems inherent in grading miraculously disappear. The borderline case exists in contract grading just as it exists in other schemes. What do you do with the student who attends class, participates, turns in five projects, when six are needed for the "B," and who is an awfully nice fellow?

Although such agonies persist, in a full year of contract grading, I have not had a single student complaint or challenge about a final grade. (Read that sentence again. Does it seem possible?) Students seem to believe in the fairness of the method, will abide by the rules explained to them at the first class session, and will accept the results of their own efforts or lack of them.

Despite my assertion that all might receive A's under the contract system, my grade distribution has gone up only slightly. In most cases, I felt that the grades are richly deserved, although I regret a few cases of the "mediocre A." (Why this should bother me I'm not quite sure.)

A second testimony to student satisfaction with the contract system comes with the student evaluations I have received. As students labored over the open-ended essays I asked them to write for me on course content, presentation, and class atmosphere, many asked if I planned to use the contract system the following semester. I told them that my decision would depend in part on the student evaluations of the experiment. Almost every evaluation included a plea for continuance of the contract.

One student in my "American Hero" class wrote:

> No cramming for tests or trying to second guess the teacher. All we were told to do was think....Because of the way this class was presented, no one was held back except by themselves....There were times when people stood in front of this class and laid themselves open to rejection and possible ridicule- which never came. People said...this is who I am!

My own evaluation of the contract system is by no means complete. The necessity for further modification will continue to present itself as I encounter more literature with more students. As I begin making my plans for next semester, however, I know that I will be using the contract system, which has freed me to build community and nurture student response to literature in ways I had thought could only come with the elimination of grading.

Poet's Memo: Things to Do

Rock boats
Get goats
Note motes
Gloat gloats
Clear coasts
Boast boasts
Raise ghosts
Toast toasts
Smooth gauche
Loathe gross,
Verbose
Work close
Cloak jokes
Coax folks
Hoax blokes
Lose votes
Ah so

By Mort Tenenbaum
LACC Overseas

Modern Literature: Best Selling Novel

by Linda G. Wadleigh,
El Camino College

I feel compelled to share my recent experiences in a new course I designed called Modern Literature: Best-Selling Novels. The idea for the course came about when our Humanities Division found its enrollment in some traditional English classes dwindling, a problem shared by many community colleges across the state. Our dean thus suggested a study of best sellers, which might tap an audience of readers, albeit possibly not scholars nor English majors. Being a best-sellers "freak," as well as an enthusiastic advocate of current popular literature--well, some of it, anyway--I seemed to be the logical choice for the job.

In planning the course, I stepped up my reading, glorying in the luxury that it was part of my job. After deciding early that I couldn't require students to buy so many overpriced hard-cover books, I put in post-card requests at various libraries for hard-cover best sellers and bought many of the paperbacks.

An invaluable (and deductible) aid in teaching this kind of a course, it seems to me, is the **New York Times Book Review**, which, in addition to the valid list of both paperback and hard-cover best sellers nationwide,*. also prints a column called, "Behind the Best sellers," featuring a new author each week and providing interesting tidbits for class consumption. More importantly, in December of 1976 the **NYTBR** published a list of best selling paperbacks for the whole year, a list I used extensively in selecting titles for the syllabus. (I chose some for the reading list, but allowed the students to vote on some titles as well.)

Preparing for a course such as this is not without its drawbacks. First, I was embarrassed about some of the less-than-classic novels which could not be excluded from the course. For example, Jacqueline Susann could hardly be omitted since every one of her trivial **romans a clef** made the lists and stayed for months. I justified her inclusion with the intention of illustrating (inductively) just how inane her stuff is as compared with, for example, Saul Bellow's or Chaim Potok's or Thomas Tryon's. Also, part of the **raison d'etre** for this course is certainly to ascertain the criteria for best sellers and to try to decipher the tastes of the American public. Notwithstanding all these internalized justifications, I hid **The Love Machine** under **Herzog** or even under Wambaugh's **Choir Boys** when on campus, fearing ridicule and embarrassment. Was I pandering to current fads in writing? Was I using inferior material or watering down a literature course? Now that the course is over, I can answer an honest no to both questions.

The course was worthwhile for several reasons. First, the students each read 10 novels, no small feast for some of them while for other voracious appetites, a small morsel. In addition to the 10, however, everyone was familiarized through oral reports with approximately 50 more books, both fiction and non-fiction. Thus, the appetite to read was whetted in some, further stimulated in others.

Also, the writing that the students did and the discussions we had about the books were designed to make discriminating, critical, and sensitive readers of the class members, worthwhile objectives in any English course, it seems to me. Instead of the traditional (hackneyed!) type of book report, I illustrated early how critics wrote reviews and asked the students to do the same, using some of the techniques that we found in several reviews we studied carefully, ones I had selected from **Time Magazine** and the **New York Times Book Review**.

The discussions, stimulated by the nature of the best-sellers themselves and by questions and worksheets given out the week before, proved even more valuable in drawing evaluations from the students. Contrary to my fears of elementary material eliciting like responses, the students discussed the writers' techniques, illustrated critical faculties by comparing author with author, and evaluated each book from the standpoint of style, characterization, or theme. For example, the need for explicit sex in a novel came up in the discussion of **Looking for Mr. Goodbar** by Judith Rossner. The students easily picked up the difference in the handling of sex by Rossner and by Susann, the former as necessary and integral to the personality of Terry, the main character, the latter a shallow and gratuitous titillation for commercial purposes.

Another example of a valuable discussion is the one which dealt with the use of details by various authors. Most of the class readily admitted that Thomas Tryon in **Lady** needed to give profuse examples of Lady's clothes, her house, her car, her mannerisms in order to fill out the characterization; whereas Frank De Felitta used detail in **Audrey Rose** to attempt to legitimize the belief in reincarnation, a premise upon which the whole plot stands or falls.

Thus, since no class member was neutral about the material under discussion --strong emotions and varying life styles were revealed often-- we had some very stimulating and worthwhile discussions.

I devised a take-home final examination of two options. The students with a creative bent could choose to write an outline for a best-selling novel, supposedly to be sent to a publisher for consideration. The second option required a student to name and justify 5 criteria for judging a best-selling novel. We had discussed none of these overtly, but a sharp student would have picked up many criteria throughout the semester. During the final examination period, we pooled the criteria, coming up with a list of 15 or so; then I read parts of the plot outlines, settings, characterizations, to see if some of the criteria were met by our would-be authors, roughly thereby predicting best-seller potential.

I must mention one factor which helped to make the class a success; that is, we met only one night per week for 3 hours. In addition to being convenient for students to come onto campus only once, this also gave them one full week to read a novel, 2 weeks for some books. It also encouraged continuity in the discussions.

The experience of teaching this class was both exhausting and exhilarating. Among the rewards were the comments from many of the very enthusiastic students, who, at the end of the semester, stated that they had gained insight into current popular literature which would serve them in future reading experiences. Many also added that they had had fun during the semester, and so did I.

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*Some best-sellers lists are spurious. See an article which discusses this problem by David Shaw, "Best Seller May or May Not Be One," Los Angeles Times, Sept. 17, 1976, Part 1, Page 1.

SATIRE

Compliments of Barbarr Dilworth
Golden West Codege

To: Donna Willoughby 9-20-76
Chairperson, Communications Division, Golden West College

From: Luella Logoplex, Director, Coast Committee on Idiomatic Equivalency in Executive Communiques (CCIEEC)

Re: 1975-76 GWC Communications Divison Annual Report

CCIEEC took notice of your annuary report of recent date and the following monitory desiderate should be expressed and related to you, as indeed, this very memo threatens to do: to wit, your language is too direct, in fact, counter to that necessary elitism which must be maintained if, District willing, we educators are to continue to foment public belief that we in truth earn our keep. When students, if I may be blunt, can tell the academic content of a course from its catalogic title, might they ultimately and dangerously operate in a theatre of enlightened choice, a bane of our system?

Therefore, we of CCIEEC, in order to aid the Communications Division in the search for obscurity, suggest the following revisions of your embarrassingly simple and recklessly clear course titles:

Speech 050--Speech Communications Skills, to be retitled EXPERTISM IN SPEECHIFICATION, BASIC LEVEL

Speech 060--Practical Speaking Skills, to be retitled FUNDAMENTAL VERBALIZATION PERPERTRATION AND METAGROBOLIZATION

Speech 071-Family Storytelling, to be retitled LINEAGE ORAL INTERCHANGE

Speech 072-Assertive Training (your best effort), to be retitled ASSERTORY FACTORS AND FUNCTIONS IN HUMAN BEHAVIOR

Speech 073--Listening (an embarrassingly simple effort of yours at naming a college course!), to be retitled INTRODUCTION TO AURICULAR ATTENTION

Unfortunately, CCIEEC itself failed to find an acceptable way to retitle what you call Speech 074-Communicating Clearly, since it was clear to us, we think, that such a course was a bad joke on your part.

Avuncularly yours,
LL

A Composition Bibliography

compiled by Norm Prinsky, Golden West College

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Marlene Griffith Laney College

A Friday in Radiation Therapy

by

Jean Hayes Miller

The timer clicked off. I rolled my chair back from the desk and walked to the wall switch. Through the windowed double doors I could see that the needle on the Geiger Counter had drifted down scale and the audible clicks of the counter had stopped. I pushed the wall switch and walked down the short hallway leading to the Cobalt room. As I pushed the second wall switch, the heavy lead-lined door leading to the Cobalt unit started on its slow and laborious track.

I walked into the room and Barbara walked in behind me. We both reached for the treatment table and pulled it away from the Cobalt machine. Barbara Pauley -- quick and efficient Barbara. By the time I thought of doing something, like making out orders for blood counts, she had it done. I always enjoyed working with her.

As I helped Mr. Johnson up from the treatment table Dr. Fieldby came into the room.

"Jean," said Dr. Fieldby, "Nick Anzalone is back today. Could we get him in next?"

"Sure, Dr. Fieldby, Mr. Johnson will be out of here in a couple minutes."

"Mr. Johnson," I said, "before you leave today I want to weigh you. It's Friday and I'm sure you remember we always weigh on Friday." I hoped he had caught the sarcastic ring in my voice. Weighing patients -- on any day -- was such a useless gesture. Some of them lost weight but most of them didn't. But it was a rule to weigh the patients every Friday. It was Clara's rule. Clara was the supervisor and she made certain rules. Clara was an uptight supervisor and though she often lost sight of the fact that there were people involved in the Department of Radiation Therapy -- patients and personnel -- she never lost sight of the rules.

I walked out of the Cobalt room with Mr. Johnson and weighed him on the scale in the hallway, recording it in his chart.

"See you Monday, Mr. Johnson."

Dr. Fieldby was sitting at the desk. He handed me Nick Anzalone's chart and a chest x-ray. He didn't have to elaborate. I had treated Nick a few months ago. He was diagnosed as having a sarcoma of the right femur and received the standard treatment for the disease. A high dose of radiation was given to the affected leg on the Linear Accelerator, the leg was amputated, and the hopeful wait began. It was clear by Nick's presence here today the hope was limited. As I looked at the chest x-ray I could see the outline of an obvious metastic site. Nick's disease had spread to his lungs.

I walked to the patient waiting area and called his name. I hadn't seen Nick since the surgery but as he looked up I saw that handsome face. He was nineteen and tall -- over six foot tall with dark hair and eyes -- a fine looking Italian boy.

He leaned forward in the chair and pushed himself out of it. He put the metal crutches in motion and mostly dragged his artificial leg. The walk back to the Cobalt unit was slow and we did it in silence.

The treatment was set up quickly. Dr. Fieldby and I left the Cobalt room and I sat down at the desk to start the timer. The treatment time was short. Nick's mother came to the desk and I gave her an appointment card for the following week. As Nick and his mother started down the hallway, I realized it was lunch time and stopped in a bathroom to wash my hands.

Through the bathroom door I heard Clara's voice calling after Nick.

"Nick," she yelled, "we didn't weigh you."

I fumbled at the door with wet hands and got to the hallway. Clara stood beside the scale with Nick's chart in her hand.

"Clara," I said, "we can't weigh him, the leg, the leg, you know about his leg."

"Jean, you didn't weigh him."

"But, Clara, I didn't weigh him because of the leg, it wouldn't be a true weight anyway. Let's forget..." I couldn't say any more as Nick might overhear me.

It was difficult for him to get on the scale. The metal bar under his shoe kept slipping against the metal of the scale. Balancing was difficult but when he finally stood still I took his crutches.

I don't know how much he weighed -- he and that leg. I don't know how much an artificial leg weighs. But he was weighed that Friday. Him, the metal, the plastic -- the real and the false of Nick Anzalone.

Jean Hayes Miller ("A Friday in Radiation Therapy--) is a registered radiation therapist taking night classes in a Women's Re-Entry Program. She is thinking of majoring in English.

My Father — The Man and His Work

by Bernard Peyton

We lived in a small farming community in northern Mississippi, and with the exception of a small sawmill in the area, and of course housework for the women, farming was the only work open to blacks in the nineteen fiftys.

My father chose not to be a farmer unlike his father before him; instead he chose to leave home at a very early age to go to work in a lumber camp, and he made that his life's work. My father was big man who stood over seven feet and weighed well over three hundred pounds. His personality had two extremes. He could be the gentle giant that he was to me, the youngest of his ten children. He loved dogs and mules. Mules came first for they were his work. His philosophy was, "A logger is as good as his mules, his mules are as good as he treats them." So Sam and Rusty, the two giant iron greys that he was so proud of, had no complaints, and neither did Ludy and Troy, the two black and tan hounds that he had trained since pups to be "the best damn coon dogs in Mississippi," as he'd say. Or he could be as mean and destructive as a mad grizzly, like the time a local merchant called him a liar in a dispute over the balance of a grocery bill he owed. He chased the merchant from the store and left the store in chambles.

He worked very hard and enjoyed the distinction of being the best logger in those parts. He enjoyed the beauty of the forest and did his bit to preserve it, even at a time when most thought our forest land was so vast it would last forever. He marked every tree so that it caused as little damage as possible to other trees when it fell.

Being a logger didn't offer the security of being a sharecropper, which was just another name for slavery in most cases. In winter, when the weather was bad, loggers couldn't work, creating hardships for their families. It didn't matter to farmers; after the harvest there was nothing for them to do until Spring. But even that didn't lure him from his trade. Beside the genuine satisfaction he got from his work, he felt that a man could only be a man when allowed to think for himself. So he spent his winters hunting, cutting and selling firewood, when the weather would allow it, or just sitting by the fire telling funny stories or teaching me and my brothers to sing harmony. In the winter of nineteen fifty-eight he caught pneumonia and died.

Bernard Peyton is a singer who has "performed professionally all his life." He writes that he was born in Potts Camp, Mississippi on November 16, 1948. By the time he was fifteen both his parents were dead, putting him in the position of having to provide for himself. His high school career is spread over six schools in four states. He served two years in the armed services, including a year in Vietnam. A third semester student at Laney College, he hopes to transfer to San Francisco State University and major in Media Communication. This is the first "paper" he ever wrote.

I lived on a farm in Nebraska when I was a child. What I remember the most about it is milking the cow, and pulling weeds out of the fields. We had an old windmill, that we got all our water from. We had oil lamps for light. there was no runing water, or electricity on the old farm. The last thing I remember about it is the hail storm that ruinned all our crops. That is when my Dad sold out and moved to Idaho

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Larry Runyon is a fireman, going to school at night. He has sheared sheep, worked in a pea factory, raised hay and potatoes, worked as a carpenter, and done a tour in the navy. He hopes to get a degree in fire science.

A Drum For Austin

Austin was the maverick, the eccentric, with his sardonic wit and mordant cynicism; he was the first to drink beer, popped pills long before I knew he was doing so, and I'd found out that lately he'd even done a bit of purse snatching.

He was the outcast poet laureate of the basketball and tennis teams, the rebel, who was once committed to the local institution for observation because he'd already been observed (and apprehended) while cavorting around a deserted schoolyard one night wearing nothing but his undershorts-- on his head. And later, of course, he could boast to unsuspecting females, "I used to be crazy", fixing them with a maniacal grin, then shifting his crazed eyes about the room for approval before he would roll backward into fits of laughter, the joke on himself and whoever would listen.

I was ready to shine the whole thing on, there was nothing we could do now, I figured, but of course there was...

In an inspired moment of joy and recklessness, Bob Farrell grabbed a wastebasket, and with a fullthroated war cry, smashed it through a small peep-window near the top of the door.

I thought he must be crazy, but by that time Austin had his arm through the opening and had reached down and flipped the latch from the other side. He pushed the door open and we followed him into the band room.

There were four or five rows of folding chairs behind black metal music stands. The instruments were cased and silent in a corner of the room, but Austin ignored them and made his way for the drums at the rear; selecting a snare and a pair of sticks, with a yell of triumph, he began banging away.

We knew it was time to leave. I unlocked a window, snapped it open, and we were back out on the lawn once more.

Austin carried the drum at his belt. Everyone was laughing and letting go with short yelps and howls as he began to march back across the yard.

Thankfully, I thought, I lived in an opposite direction from the rest of the guys, and said I'd see them tomorrow as I headed home.

Looking over my shoulder, and then backpedaling a bit, I watched and listened to them march and sing off across the rear lawn and parking lot. Austin was strutting exaggerated steps, beating out a clumsy cadence, rat-a-tat-tatting away into the night.

And the guys were dancing and jigging all around him, hooting and pushing and catcalling to one another, and I was glad to be on my own, knowing they'd never make it, but they did.

Austin played his drum a few times after that...for a couple of days until he realized he couldn't play it at all. He stashed it, for want of a better place, in the woods next to Bob Farrell's home, where it rusted, and rotted, while we followed Austin onto other, more enticing things.

It was Austin too, who, when everyone else was just beginning to dare to let their hair grow a la the Beatles, ceremoniously had us shave his head one night out behind the Carvel stand.

And so it was Austin that, late on yet another night, we followed in a tight little raiding party past the empty tennis courts and football field washed in starlight, to the red brick-and-glass building that was our high school, standing dark and solemn away before us...Austin's army. No that wasn't what they called us, but should have, for he was our general, and we, his regulars.

Austin had decided he wanted a drum. Actually, he'd always wanted a drum, always rapping out the solo from "Wipeout" on desktops, car hoods, and garbage can lids, but tonight he'd made up his mind to go about getting one.

The music room was located at the rear of the school, and we'd beelined for it after scaling the eight foot chain link along the hill.

We spread along the thin shadow of the building and began lifting and grunting at the windows until after a moment I found one that gave and we all climbed into the classroom where I had taken my drivers ed.

I think it was there that I finally realized we were trespassing and was sure we'd be caught-- I'm always sure I'll be caught. It was one of those situations you find yourself in and wonder what the hell you're doing there in the first place, but know you'll see it through for fear of losing face with your buddies.

Austin cautiously opened the door to a dimly lit hallway...I was sure that at any moment we would hear a startled yell and a night janitor, or watchman, or the Chief of Police or my own mother would appear in that hall, and in a flash, my good name would be ruined, I'd disgrace my family, get five to life in the pen. But no one appeared, nothing of the sort happened.

What did happen, was that Austin was at the door to the music room, trying the knob, cursing that it was locked.

Art McBreen ("A Drum for Austin") is a veteran returning to school. He is interested in Transcendental Meditation.

VIETNAM

By Bill Blaylock

The most frightening experience I ever had was when I arrived in South Vietnam. After I got off an Air Force Jet (C-141), truck pulled up with a load of body bags. Then I asked myself, what in the hell was I doing here? Then after two weeks of training, I was put on a C-131, and sent up North to Quant-Tri, where I was with Second Battation, Fourth Marines. After twenty months in the country, I was hit frag doing a rocket attack. I took most of it in the left leg. I begin to think, I would never walk again. But as you see, I came back in one piece.

Bill Blaylock is a Vietnam veteran who works for the state and goes to night school.

You all hear

authentic voices

send them to i.e.

Oral — Aural Techniques in Remedial Writing Instruction

by Nancy H. Hoot,
Los Angeles Southwest College

"You just said it--what you can write. Listen to yourself." And with both of us feeling a sense of accomplishment, we play back a recording of a conversation between me and a student who was sure he could find nothing to write about; or else had only the vaguest notion about stating a specific idea. For this kind of student, committing thoughts to paper is as intimidating as being frisked. Yet conversation with an empathetic instructor who has already taken the trouble to know something about his goals and interests is not threatening. This is so, even though he knows a tape recorder is on. The talk is guided by questions about feelings, thoughts, examples, and lubricated with those little social sounds of encouragement: "Tell me more, is that so? That's interesting."

Extra emphasis on oral and aural techniques has been useful to me for teaching a specialized, federally-funded class designed for students planning to enter health-service occupations who need basic language skills. My task has been to select and develop materials, as well as methods, to help educationally disadvantaged students catch up on basic vocabulary, reading, and composition skills they will need for required studies. These materials have an occupational orientation so that students will perceive a fairly direct relationship between what they are required to learn in English and their future employment. They like this practical approach. For instance, there are several lessons about Greek and Latin root words, prefixes and suffixes and their use in building a medical vocabulary. Also, much of the reading and discussion material relates to the medical field. Grammar and lessons on reading for the main idea come out of the same articles read for medical information.

Although this is a class specialized for a particular occupation, I have adapted from my approaches used in teaching remedial writing fundamentals and freshman composition. Whenever I made the effort to key at least some of the readings, vocabulary lists, and composition assignments to student's individual preferences, their efforts increased because they felt it was a learning project tailored for them.

This specialized class of twenty students or less goes at a fast pace. There is time for intensive attention and prescription for the individual needs of the students and one-to-one tutoring of one-half hour or sometimes an hour a week for each. They are required to spend an hour a week outside class in the Learning Resource Center studying A-V materials directly correlated to in-class discussions of assignments on vocabulary, grammar, essay development, or reading. This plan results in more than the usual work for the student but also more than the usual interaction between student and instructor. It also results in the majority of students, who complete the course, raising their reading achievement test levels at least 1.5 grade levels and many go up 2.0 to 3.0 grade levels. One student made a leap of 4 grade levels between pre-test, mid-way test, and post-test.

For remedial English students, oral-aural practice is often effective because they are not readers, not even for pleasure. But they do watch and listen to television and films, do listen to tapes and radio. They don't, however, hear language spoken the way they should write it in understandable sentences or essays. Also, their listening habits are sloppy. Invariably, they ignore, fail to notice, or misinterpret instructions. Therefore, they need repetition and reinforcement of sound matched to written word.

However, when they struggle to explain an idea orally, they often say it better than they wrote it in the essay just submitted. Or when they read an offending sentence aloud, they often catch their own error, particularly if they hear it played back on a tape recorder.

As you know, students from ethnic minorities in particular lose the "ed" ending for past tense verbs. They slur over the "s" ending for third person singular present tense verbs, or the "s" ending for possessives. They form the past tense of irregular verbs improperly. All because they don't hear American Standard Dialect spoken in their communities or anywhere else, consistently. And there is no lifetime experience with the written word for them to imitate. Therefore, I make available a variety of materials in several media to which students may listen repeatedly if they need these things

--vocabulary words pronounced correctly

--verb forms and verb phrases

--irregular verbs

--complete, well-structured sentences, labeled as to type

--phonics

--words for specialized study (medical in this case)

--composition lessons on paragraph development and the essay (Educulture Mini-Courses of tapes and programmed booklets are well designed for this purpose.)

--reading skill practice lessons on tape or in slide-sound packages.

All these are useful supplements to classroom lessons by the instructor. Some of these materials are meant as aides to memorization. A student remarked, "When I hear the vocabulary on the Language Master cards and at the same time look at them and repeat them, it really helps me remember." The students receive a semester schedule of assignments correlated to a different A-V offering each week in the Learning Resource Center. The A-V materials and Language Master machine, tape players and projecters are kept for student use under supervision at the Center where each of their visits is recorded. In addition, I use my compact personal tape recorder in class or in office conferences with students.

Another use of the tape recorder is to let students hear the difference in quality between writings of varying craft. Students may not know why they choose one as better than the other--that is for the instructor to help them explore--but if they listen with their eyes on the written work, they can recognize clarity, smoothness of language, and reasonable organization.

However, the tape-recording and listening method has proven even more effective for the individual who revises compositions by confronting the sound of fragmented sentences, run-ons, dangling modifiers, and confused words or expressions. The student listens to herself, hears that it sounds awkward and tries another way. Again and again the tapes indicate that students catch their own mistakes without my nagging or talking about the rewrite. This also keeps to a minimum the use of correction symbols which students consistently regard as impersonal, even hostile, red gibberish.

What are the rest of the students doing while the instructor has individual in-class conferences about formulating a thesis statement or revising? They are beginning their essays, revising, or meeting in groups of four or five to read and evaluate (with the help of an instructor-designed guide) the xeroxed essays of fellow students who are then advised by their peers about obvious mechanical errors.

If the student is ruminating about a topic, he finds that the instructor comes to his aid with suggestions personalized to his background. A simple voluntary questionaire can be devised to determine the student's hobbies, family responsibilities, occupational goals, past work, reading or film interests. This way, I've been aware enough to encourage students to write process essays on procedures ranging from selling insurance, to wallpapering, motor cycle repair, bathing a post-operative patient, waitressing, or making an organic compost pile. These have been written with enthusiasm for explaining precisely, to the uninitiated, a process in which they had expertise. You must guide these essays from their inception at in-class writing sessions to prevent an imitation of textbook writing on the subject.

Here is an example of teaching interaction on a process essay.
Instructor: "Tell me about your work--what you do--how you do it. What do you like about it?"
Student: "I'm a nurses's aide in an old people's nursing home and I do like my job because they depend on me and I feel like I can help make them happier."

She begins writing about things she has expressed to me.

> I would like to tell you about my work and how I handle my patients. I am a nurse aid and my work consist of bathing and feeding, showering and supervising the patients. My special way I have in handeling my patients is that I let them think they are having their way about everything. This way I gain their trust therefore I can get them to cooperate with me whereas other nurses cant because of their attitude.

I restrain my impulses to put marks under the misspellings, punctuation ommissions, etc., and concentrate on content until it is shaped.
Instructor: "Give some examples of how you gain their trust. What are some of the things you do for individual patients? What title would you give to the job you're describing?"

She comes back with this development:

> Loving Care For
> Elderly Patients
>
> For example, when I begin to shower one of my patients and he wants to be stuborn and refuses to take a shower I tell how good the shower will make him feel. When he refuses a shave I tell how nice and clean his face will look if he will let me shave him. I like to take my female patients for walks, we all sits around in a circle sometimes and have a sing-along. Sometime I just give them a big hug and show them I love and I care for them.

Next, I might ask her to describe and give an example of a nurse's contrasting attitude.

If I know what kind of films the student has enjoyed, I can suggest comparison-contrast essays regarding acting, or story realism. Being aware of student's occupational desires, I can suggest library papers on specific topics such as a landlord's hidden costs in operating an apartment house, or the role of a foster parent in a child-abuse case.

(Cont. on p. 9)

MOTIVATING FACTORS
In Developing Student Writing Skills

by Verle Barnes, Lurleen B. Wallace State Junior College; Andalusia, Alabama

One of the basic problems of developmental studies in general and the development of writing skills in particular is the factor of motivation. Motivation is the initial step in the process of learning to write and is, for many students, the step which will determine ultimate success or failure in the development of writing abilities. If the student never attains a sufficient degree of personal motivation, he or she may never attain a sufficient level of ability in the tasks which help to develop writing skill.

The question which every teacher must ask about every student is: How do I motivate this particular student? This question has given ulcers to concerned teachers in all areas of study over the years, and writing seems to be one of those areas which students have resisted the most.

My own approach to the problem of motivation in developing writing skills has evolved over a fairly long period of time from my own experiences as a freshman English student to my days as a graduate student investigating the problem of writing skills development to my days (some of them excruciatingly long ones) as a remedial English and freshman composition instructor. In attempting to come up with a sure-fire method of motivation, I have arrived at four major guidelines which seem to serve my own purposes well.

The first guideline is that motivation, like most other aspects of writing skills development, must be **individualized**. This is an aspect of instruction which is universally accepted and generally obvious today, but nevertheless remains number one in priority in developing student writing abilities. The reasons, also, are generally obvious to teachers of basic skills and need no repeating here.

The second guideline is that the instructor must approach the subject in a **positive manner**. The idea that all students with an average intelligence can develop into technically proficient writers must be followed, particularly at the first stages of instruction.

The third guideline is that the **utilitarian aspects of writing** must be emphasized to the majority of students. For most students, there must be some indicated practical uses for their writing. The most obvious of these deal with jobs and other courses: the general ability to communicate better in job application letters and on application forms; increased proficiency in answering short-answer or essay test items and writing papers for other classes; the general ability to organize their thoughts and communicative processes in order to function better in the above situations as well as other aspects of their lives. Considering one of the basic orientations of the community college or technical institute as practical institutions and the general state of our economy today, I believe that we can safely say that more of today's college students (and especially community college students) are motivated primarily by economic and employment incentives than many educators would like to admit. Besides, there are times when the aesthetic values of certain learning experiences must be secondary to more basic needs.

The fourth guideline is that writing tasks can be demonstrated as enjoyable educational experiences. This factor needs no specific examples, because it can be left up to the individual teacher to make his courses enjoyable. Any teacher, with a little extra effort, can make his subject enjoyable to students, no matter how morbid a reputation the subject matter (or the teacher himself) has acquired in the past.

Obviously, my method is no more "sure-fire" than any other method for all students. Nor is it guaranteed to work with teachers who possess personalities or teaching styles different than my own. But I am constantly thinking and re-thinking and revising in an attempt to come up with that "sure-fire" method of motivation-- and I hope all of my fellow writing skills teachers are searching for that same elusive way of stimulating students to action.

Oral — Aural

(Cont. from p. 8)

Of course, another stimulus to writing is the use of reading materials which have emotional importance for the student. Reading assignments can be selected for groups in the class which have similar interests. For instance, for a health occupation group, I use brief articles on medical realism in television, euthanasia, microbe researchers, abortion, and such. Women are usually interested in articles on contraception, race, crime in their neighborhoods, or rape. Many in the remedial English classes I've been teaching are mothers or intend to be. They respond with serious concern to an article on "The Childbearing Year as Maturational Crisis." They write comparison-contrast essays about their own life patterns and attitudes before and after childbirth. Sometimes these essays tell perceptively of a transforming experience.

This is from one such essay:

> It is my eighth month. I was one hundred fifty-two pounds and I felt like a Texas watermelon but this was just my physical state. Psychologically, I was so depressed....the responsibility for a child changed me. I was no longer a free spirit to come and go as I pleased; now I had to come and go with my son, and it was the "withness" that gave me an awareness of love for the first time.

Hopefully, a kind of epiphany occurs during the writing because students get in touch with a significance in their own lives.

The Grammar Teacher

by Salvatore Salerno, Jr.,
Fresno City College

To dream, to correct, to rhyme.....

Morning comes clanging
its thick weather from a clock,
dog or banging truck,
splitting the infinitive to pieces.
A verb, in the first person, rises
and eats, dresses, shaves to be
either or both
stand-up comedian,
knock-down grammarian.

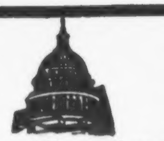
He blinks, taking in
the room's incorrigible syntax
of walls and sleep-soaked faces.
Fending trick questions,
offering other answers,
his eyes drift time to time
on the rolling, green hills of Ireland
tacked above the ducking heads
of this year's artful dodgers.

Winging it by the minute,
he mumbo jumbos his abacedabra
before their baleful stares, trying not
to think of views those hills afford.
He coughs in a cloud of chalk-
dust falling on his cuffs and hand. Then
his face softens in the music of
a lilting voice from the second row,
yet must avoid that gaze;
the bald-faced clock is the only conjugator.

Revived by his last word,
they hurry to enact
the whole past tense of we are here.
He turns in the empty room,
--sentences splayed, now smeared to dust--
so he stops a moment by the door,
asks mercy of the language
he must bend to honor.

As he steps into
sun's declension through the pines,
his doubts spin away,
dispelled by the summer winds.
Whatever passed,
intentions oddly spelled or shaped,
he smiles to know that
he dwells in the gaze of the present perfect.

Sacramento Scene



by James Cagnacci

City College of San Francisco

In reviewing bills recently introduced in the California Legislature and bills that are being prepared for presentation, I have found a number that will potentially have a serious impact on community colleges. The following remarks are an attempt to summarize these bills and to comment on the impact—positive or negative—that each will have.

AB88 (Chacon). This bill would give automatic and unrestricted resident classification in community college districts to all minor and adult refugees. Successful passage of this bill would ultimately provide an increase in ADA revenue to all community colleges enrolling refugee students (Filipinos, Koreans, Vietnamese, Thais, etc.), replacing the present lower subsidy received from the combination of tuition and small federal subsidy received.

SB903 (Greene). This bill would establish a California Commission of Accreditation, which would replace WASC and towhich all secondary schools and community colleges would have to belong. This agency would completely replace WASC and would issue the only valid accreditation in the State. Though there exist valid arguments and good reasons for overhauling the present system of accreditation, I feel very strongly that this bill goes too far too fast by replacing an effective voluntary accreditation process with a legislated process when no one involved in this change has done any research into accreditation procedures. Though this bill was tabled, it is scheduled to reappear this next session.

AB1097 (Hughes). This bill is concerned with part-time employment. It extends contract and/or regular status classification to all instructional personnel save for those employed as "limited service employees" or "temporary employees." Limited service employees are those employed to teach exclusively ungraded adult classes for less than 35 per cent of a full-time teaching assignment. A temporary employee is one hired for higher enrollment or to replace someone on leave; such employment is limited to two semesters or three quarters within three consecutive years. All part-time employees shall be paid on a pro-rata basis. Though in principle I agree with the basic thrust of this bill which is to change part-time status from that of penal servitude to something more professional, I think a great deal of rewriting/amending must be done. Otherwise, every community college will hire nothing but temporary employees, making sure that no part-timer gets contract or regular status; this will result in a merry-go-round hiring process within each department and will be a serious threat to any educational integrity we now maintain.

AB1242 (Boatwright). This bill establishes postsecondary regional cooperation under the direction of the California Postsecondary Education Commission. That commission would establish "regions" and would be responsible for developing cooperative educational planning among all postsecondary institutions in each region. This commission is practically always at odds with community colleges and opposed to our aims and goals; in general, community colleges would suffer given such an arrangement. Specifically, ECCTYC would suffer under such an arrangement. Regions specified in our grant would *have* to conform to the regions established by the commission. Worse than that, our grant could only be implemented with the approval of *each* regional council. The bill is so vaguely worded that it is possible that the grant might have to be administered, at least in part, by the Postsecondary Commission.

AB1812 (Dannemeyer). This is a community college finance bill which would delete the requirement for community college districts to spend 50 per cent of its current expenditures on the salaries of instructors. Since almost all the expense of academic programs is instructional salaries, this would be a terrible blow to all academic programs and a corresponding boon to all vocational and athletic programs.

SB907 (Alquist). This bill appropriates money for Community College Staff Development Programs/Activities. The money would be administered by the Chancellor of the California Community Colleges. It would allow his to grant up to ten colleges per year a $50,000 allocation each for staff development projects. On a regional or individual campus, it would be possible for ECCTYC to get some of this money—outside of our grant—to implement staff development programs in the teaching of writing, reading, literature, ESL, minority programs, humanities, etc.

AB798 (Brown). This bill would prevent community colleges from using contract or regular instructors in special publicly or privately funded programs (such as EOPS), defraying part of their salaries by drawing the appropriate portion from the fund. This would mean that part-time employees would have to hired on a limited-tenure, temporary basis to staff these programs. Practically all English Departments cooperate in some such program as EOPS. Not being able to use experienced, proven staff in such course offerings "borrowed" from our regular offerings could well cause a lessening of standards and could lead to a situation in which the academic department would have little, if any, say in who would be hired to teach its courses in these special programs.

These seven bills are all pending and represent those which I think are most important to ECCTYC. In addition, several proposals to be introduced were discussed. These items were not numbered because they have not yet been introduced. Most were finance measures for unified districts and had no bearing on community colleges and no relevance for ECCTYC. However, one proposal sure to be introduced by Senator Briggs is most dangerous, and, I am sure, of considerable importance/interest to ECCTYC. It would revoke the credentials of avowed or proven homosexuals and would deny the issuance of credentials to persons in this category. It would ban the existance of Gay Studies and would prohibit the teaching of any courses with a gay theme. Also, it would ban campus recognition and/or funding being given to avowed gay groups, either of students, or faculty, or a combination of both. (Shades of Joe McCarthy!) Initially, this proposed legislation is to be aimed primarily at the elementary and secondary level. Later it will be broadened to include all post secondary levels.

A Practical Approach to Practical Writing

by Anna M. Ingalls,
Southwestern College

All of us teaching English in the two-year colleges are faced with the challenge of remedial writing courses. No matter what euphemism we use to describe these courses -- Practical Writing, Technical Writing, Developmental Writing, or whatever else we can think of to make them seem more palatable--we cannot disguise their remedial nature. Our ambitious objective is generally to teach non-writers how to write something reasonable, coherent, organized, developed, and free of errors, all in a single semester, which sometimes seems like an impossible goal.

I am one of what I suspect is a minority that views a Practical Writing class as potentially enjoyable and rewarding for both students and instructor. The first step is to accept the students' antagonism toward English. Listen without flinching to such statements as "I hate English," "I never did like to write," or "English was always my worst subject." If a student trusts me enough to share such a confidence, and if I can still smile at him and even sympathize after he tells me he hates English, then we have the start of a good working relationship.

No one has to like English in order to learn to write better. That is not part of the bargain. Of course, we instructors like English, but why should we insist that the students do? (Sometimes by the end of the semester they have forgotten about disliking English anyhow. Occasionally one even tells me that mine is the first English class he has ever enjoyed!)

Another rather shocking discovery for me was finding that there is absolutely no need to tell the students that they write poorly. They already know that! The real challenge is to discover something they are already doing well and begin to offer a little praise and encouragement. One young man was so used to receiving only negative criticism that when I wrote "very informative" on his paper, he stayed after class to apologize for its being so informative and asked if it should have been more descriptive instead!

Another had been criticized so much for his poor spelling that he was almost afraid to write. When I was able to concentrate on his development of ideas instead of his spelling, his attitude and his writing both began to improve. I managed to convince him that his writing was not hopeless. We eventually found that he had some specific learning disabilities affecting his spelling, although his intelligence was relatively high. After a semester at the Diagnostic Learning Center at Southwestern College under the guidance of a trained specialist, his spelling improved, and he was eventually able to handle even the transfer level composition courses.

But, you ask, what if you can't find anything good about a student's writing efforts? Do a little creative thinking. It's there, somewhere, even if you have to start at the level of a neatly written paper or an interesting topic. Soon you will be able to compliment the same student on a good example, a well-developed paragraph, or even an intriguing introduction. You must convince the student that he or she has latent writing abilities that can indeed be developed. (Be sure to convince yourself as well.)

The next challenge is to motivate the student to put forth considerable effort toward improvement while at the same time letting him think that he is not actually working very hard. If he thinks the course is difficult, he has a ready-made rationalization for

(Cont. on p. 11)

Voices from Baccalaureate Study and the Marketplace

Do students need to know how to write a formal essay? Will they ever put to use what they are taught about writing a term research paper? What's so important about knowing what some essay is talking about? In other words, does the video generation need freshman composition?

Having spent several years plugging along, assigning and then laboriously correcting essays, term papers, and in-class themes, I realized I did not know if these endeavors--mine and my students'--had any real application in the students' future academic or business lives. Wanting some answers, I sought out former students and asked them how, if at all, English 1 had helped them in their subsequent years in colleges and universities or in the working world. They joined me in making this discussion public at a workshop that was part of the Third Annual Mini-Conference of the North Los Angeles Region of the English Council of California Two-Year Colleges.

The workshop opened with our listening to a tape made by an honor graduate in history from UCLA, Nellie Etter. Responding to her taped comments were Charlie Lyon, an engineer and a disc jockey for KCRW-FM; Eddie Tabash, a practicing attorney; Canische Kleinman, an anthropology major at UCLA; Vicki Saunders, an office manager for a surgeon; and Steve Dvorkin, a graphic design graduate from San Jose State University.

Since illness did not allow Nellie to be with us, she taped her answer to my query: Has Your Life Been the Same Since You Took English 1? OR, What Did English 1 Do for You that You're Glad It Did or that You Wish, It Hadn't? As a woman returning to higher education after raising a family to adulthood, Nellie had neither the discipline for study nor the skills for writing that she believed she would need for university work. English 1 provided her not only with the discipline and the skills but also with the encouragement and the confidence to continue her education. Immediately upon transferring to UCLA, Nellie put her newly acquired skills to work: in the first quarter she had to write two research papers of twenty-five pages each and nine shorter papers. In addition to these formal papers, Nellie had to compose in-class essays to answer essay examination questions, to clearly express herself orally (as well as in writing), and to recognize the key ideas in the readings for the classes. All these skills she learned in English 1.

Vicki responded first to Nellie's comments, agreeing that the writing of essays, both in and out of class, had proven profitable, but that she found no application for the long, laborious process of researching and writing a term paper. As an office manager, Vicki has to write letters to insurance companies, to patients, to other doctors, and to suppliers. Her experiences in English 1 gave her the confidence in her writing--and the skills with which to write--that allowed her to apply for her job in the first place as well as to continue in it with success. But the term paper?--she did not see its significance at the time and it has been of no significance since.

Eddie, Charlie, and Canische, however, did not agree with Vicki's negative response to the term paper. As a jazz disc jockey and interviewer, Charlie finds that the research methods he learned in English 1 enable him to compose factual and interesting program notes and to gather the information necessary for asking pertinent questions of an interviewee. As he put it, when he interviews someone, they are jointly writing an essay.

Eddie, who just recently passed the California Bar Exam and is a member of a law firm, stressed the importance of his English 1 training as an undergraduate, but he felt that it had not been helpful to him as a law student. In undergraduate classes the professors were impressed by his style; this is what his English 1 instructor had emphasized. However, in law school he had to do close analyses of texts, focusing on the importance of single words. This type of close reading had not been a part of his English 1 experience. Rather, the essays were examined in broad terms of content, thesis, meaning. Even his writing style, so effective in his undergraduate courses, served him not in law school.

Anthropology majors also have to do close analysis of texts, Canische informed the group. And she, like Eddie, considered the class time spent discussing social and political issues a waste. As Canische stated, and the others agreed, how to write is much more important to learn than what to write; this is what should be discussed in class and what should be the focus of the teaching.

Although in an art field, Steve also maintained that discussion of ideas rather than of structure was not helpful to the students' future work. However, he asserted that if used creatively by the instructor, discussion could be a vehicle by which the student could learn the skills of analysis and of writing. Topics of interest could be used to lead the students to those skills.

Members of the panel responded to many questions put to them by the participants in the workshop regarding activities that they found helpful in English 1, assignments they found boring or meaningless, and further application of the skills they had acquired. Most interesting, however, was the discussion of how to make this course useful to students from such diverse backgrounds going into such varying fields. Although the consensus among the members of the workshop was that it was impossible to meet all the needs of all the people in English 1 classes, we teachers do need to evaluate what we are doing and consider how it applies to the future lives our students lead. The panel reiterated its collective belief that English 1 should be taught in a manner that gives the student the necessary skills to write clearly, concisely, and cogently in the English language. Despite most students' antipathy to them, in-class essays would be an important part of the English 1 course. As the members of the panel stated, whether in business, in professional life, or in academic work, one often is called upon to express himself in writing in a given period of time or with little prior preparation. All in all, I guess we can conclude--at least from this small sample of former English 1 students--that English 1 does serve an important purpose in the teaching of necessary skills to the video generation. As one of the panel members put it, "One can't flash a mental message to a professor or a client or an insurance adjuster; one has to put what he wants to get across in writing. To do that, he needs to know how to use the written form of English. Most of us know how to talk a good game; we have to learn how to write a good one, too."

Barbara Bilson
Santa Monica City College

Practical Approach

(Cont. from p. 10)

giving up. One of my deceptively "easy" assignments is a corrected version of each composition. Students have a week after their papers are returned to complete the corrections. During that time, they may schedule a conference with me, talk to me before or after class and sometimes during class, get assistance from a qualified student tutor, or consult any textbooks they wish. Seeing their revised compositions free of errors gives them the satisfaction of a job well done--a pleasure that they may never before have experienced where writing is concerned. One caution--never mark anything that is beyond a student's ability to correct. If he is faced with an impossible task of revision, he will experience defeat instead of success. The secret is to let him experience success, while continually raising the standards for success.

By the end of the semester, the top third of the class will probably be writing compositions that would be acceptable in a regular college level composition class. The middle third will be able to produce something coherent, with beginning, middle, and end, organized into paragraphs. The lower third (or perhaps fewer, depending on whether or not there is a lower cutoff level for entry into the class, as well as an upper one) will still be struggling but will show marked improvement over their initial writing efforts. Of course, a few stragglers who never intended to pass the course anyhow and seldom complete assignments may be writing as poorly as ever, but don't let them interfere with your sense of satisfaction at the progress of the others.

I am not pretending to know all the answers, but I am so convinced of the success of these practical methods that I offer a guarantee at the beginning of each semester: everyone who stays in the course and completes all the assignments will become a better writer. Of course I can't turn them into Hemingways, and Faulkners, but then I didn't intend to. I think a large part of the frustration that many feel with remedial classes is caused by setting goals that are impossibly high for the students to reach in a single semester. Set realistic goals, convince students that they are capable of achieving these goals, provide support and encouragement rather than criticism, and something positive is sure to happen.

We may still prefer to teach classes on a higher intellectual level, but that is a luxury we cannot demand in the two-year community colleges. We must accept the challenge to help those students who most need our help.

Garrison's Method

THE COMING OF THE CLASSLESS SOCIETY

by Liana Nixen,
University of Redlands

"Lot full," "sold out," "no vacancy" -- these are the signs of the times. Though sell-out performances are standard fare these days, conferences on freshman English composition rarely draw capacity crowds, even crowds of avid English teachers. Yet Roger H. Garrison, Director of Special Programs at Westbrook College, Maine, had no trouble filling the house at Orange Coast College last January 7th and 8th. His marathon workshop on college writing was so popular that getting tickets to the Super Bowl that weekend was easier than getting tickets to hear him speak. Writing teachers from every nook in the Southland -- Palm Desert, Yucaipa, La Jolla, and Thousand Oaks, to mention a few -- came to find out how Professor Garrison has transformed freshman English, a pumpkin of a course, into a charming Cinderella.

After two exhausting yet stimulating sessions, the teachers left, most of them convinced that his method was one whose time had come-- again. Hardly new, his approach resurrects an ancient idea, basic to the great medieval universities and underscored by Socrates, namely, that dialogue is the flint of learning. In this one-to-one encounter between teacher and pupil, in this instant feedback, lies the dynamism of real education. Garrison keeps reminding us that writing is **process**; it cannot be effectively taught in phalanxes called classes; it cannot be corseted by handbooks of whalebone rhetoric; and it cannot be weighed by cryptic agr's, coh's, mm's, and ref's scrawled endlessly over reams of themes. Not only does the definition of writing come in for some coolheaded criticism, but also the definition of a teacher's function. To Garrison, the familiar stereotype of the conscientious English instructor bent over an awesome pile of ungraded papers lampoons our lopsided sense of pedagogical values.

Since the inception of freshman composition courses, the neverending river of red ink didn't actually teach students much about writing, he says. "Why so? Because the real work was done by the wrong people. Who made the rewriting suggestions? We did. Who identified the errors? We did. Who spotted the incoherence, the lack of logic, the stumblefooted sentences? We did. But ultimately," Garrison continues, "if the student is to learn to write, it is he who must rewrite and edit, and not merely accept passively our editing. It is he who must batter the resistant words and sentences and paragraphs on the stubborn anvil of thought until meaning begins to ring from them." The instructor should avoid wasting his creative energies being a silent proofreader outside class and should become instead a responsive reader **inside** class, a personal tutor who, like the premium tea, is brimful of "constant comment."

Garrison makes crackling good sense. After all, who pictures the classic teacher as a martyr imprisoned in a tower of last week's freshman babble? Who pictures him as a pontificating Procrustes with pre-cast ideas derived **ex post facto** from the work of writers who never opened a handbook. "For all a rhetorician's rules/ Teach nothing but to name his tools," as Butler's **Hudibras** puts it. Or as F.L. Lucas, a fine stylist himself, declares: "For forty years at Cambridge I have tried to teach young men to write well, and have come to think it impossible. To write really well is a gift inborn; those who have it teach themselves; one can only try to help and hasten the process."

Professor Garrison would, I think, agree with Lucas. In hastening the process, however, Garrison believes in keeping the student writing nearly all of class time. The instructor spends the hour in countless mini-conferences steering students in the right direction. Have a list of priorities for those brief confrontations, Garrison says, and dwell on only one thing at a time. In a very literal sense, don't throw the book at the student. Be sure to tell the writer what he is doing well; identify the lively fact, the apt phrase, or the catchy title, before you go on to pinpoint a vague idea in his paragraph. Have him rewrite and revise until a cluster of lucid sentences begins to take shape, until the spongy generalization is tightened with compelling evidence. Then, and only then, move on to other areas that need strengthening: point of view, organization, sentence structure, and diction. And to cap this Polonius list of do's and don't's--this above all, avoid the temptation to red-pencil students' work. Talking is more efficient than writing comments, so place the burden of correction where it belongs-- on the writer. "I had been a professional writer before I became a schoolteacher," Garrison says. "I determined to try to teach them (students) how to write in much the same ways that I had finally learned-- in ways that most professionals learn: by self-instruction, with the guidance and help of an editor."

Listening to Garrison talk was like watching a talented engineer present blueprints for a new smogless engine. A great design, but will it work? How does its mileage compare to older, more conventional models? Will it track in new sources of pollution? Can it be produced on an assembly line? Throughout the two-day conference the fascinated audience plied Professor Garrison with questions, which he answered drawing from his rich stores of experience and research in the psychology of learning. He has spoken to nearly eight thousand teachers in the last four years and has canvassed countless schoolrooms throughout the country in search of gripping pedagogical ideas. A hard-liner on the importance of practice, Garrison put his audience at Orange Coast College to work. The lecture hall was transformed into a network of ganglia, each nerve center acting as writer, reader, and planner, in turn. The teachers were asked to set up a series of sequential tasks tailored to individual needs. For example, does the student fear the blank page? Get him to talk about himself; have him make a list of twenty subjects he may wish to write about; then have him write five interesting facts about one of them. Or if a student is addicted to wordiness, devise a sequential task in which he translated a paragraph of jargon into clear English, after which he reduces his verbiage by half. If a writer is gifted, work out a more imaginative challenge. For instance, capitalize on a student's love of Machiavelli's **The Prince** by suggesting a project in which the writer applies Machiavellian principles to destroying a hated institution. For each custom-made assignment, the teacher's chief duty is to tap a vein of honest student interest. Only then will good writing begin.

Garrison assigns short papers and gives no grades, only a check for each completed theme. At the end of the semester those who hand in, say, six-to-seven papers get a C, eight-to-nine a B, and ten-to-twelve an A. During finals the student selects his two best papers and gives them to the instructor to grade. (Note: these are the only "take home" papers a teacher handles during the entire semester.) The final grade is based on the calibre of these papers, averaged with the grade for the number of papers submitted. For further know-how about evaluating and managing, Garrison recommends the following books: **Writing without Teachers** by Peter Elbow, **A Writer teaches Writing** by Donald Murray, **Writing from the Inside Out** by Ruth Optner, **The Vulnerable Teacher** by Ken MacCrory, **Teaching the University Discourse** by James Moffatt, and the chapter on teaching (pp. 187-209) in Robert Pirsig's **Zen and the Art of Motorcycle Maintenance.**

In conclusion, one thing is certain about the Garrison approach: the feed-back loop between teacher and pupil is kept close and tight. The psychic Grand Canyon, to use Garrison's metaphor, between professor and student vanishes. Not only does this method strengthen human ties, but also strengthens the nexus between the writer's experience and his written work. Great commentators on writing-- Wordsworth, Conrad, and Henry James-- have affirmed the close bond between art and life. As James puts it: "To take what there is, and use it, without waiting forever in vain for the preconceived-- to dig deep into the actual and get something out of that-- this doubtless is the right way to live" and, Garrison might add, the best way to write.

What a Teacher May Photocopy

Guidelines accompanying the new copyright law specify minimum rights of teachers to photocopy copyrighted material. The **Chronicle of Higher Education** summarized them as follows:

A teacher

Make a single copy, for use in scholarly research, in teaching, or in preparation for teaching a class, of the following:

- A chapter from a book.
- An article from a periodical or newspaper.
- A short story, short essay, or short poem, whether or not from a collected work.
- A chart, graph, diagram, drawing, cartoon, or picture from a book, periodical, or newspaper.

Make multiple copies for classroom use only, and not to exceed one per student in a class of the following:

- A complete poem, if it is less than 250 words and printed on not more than two pages.
- An excerpt from a longer poem, if it is less than 250 words.
- A complete article, story, or essay, if it is less than 2,500 words.
- An excerpt from a prose work, if it is less than 1,000 words or 10 percent of the work, whichever is less.
- One chart, graph, diagram, drawing, cartoon, or picture per book or periodical.

INSIDE ENGLISH

ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES
ECCTYC

The Journal of the English Council of the California Two-Year Colleges

SPRING 1978

WONDERFUL ENGLISH TEACHERS

by Jack Swenson,
Canada College

Jim Quinn, writing in the Washington Post,[1] has leveled criticism at English teachers in an article titled "Wonderful English Teachers and Other Word Snobs." The article is a delight to read, and Quinn makes many good points, but his criticism of teachers is unfair and the stereotype that he creates is annoying if not dangerous. Quinn scores--with considerable justification--books on grammar and usage that are arbitrary and inaccurate, and makes an eloquent defense of "ordinary talk." But with a strange twist of logic, he makes English teachers responsible for the bad books, and for good measure, blames them for Americans' lack of writing ability.

First the good news. Quinn is righteously-indignant about books such as Bernstein's **The Careful Writer**, and Fowler's **Modern English Usage**. He calls Edwin Newman's **A Civil Tongue** and **Strictly Speaking** the "worst books ever written about language." "Predicting the end of English, and telling us how bad we talk has become a kind of minor industry," Quinn says. This statement has the ring of truth. Quinn goes on to say that "A little thought will convince anyone that they learned more grammar before they went to school than they ever did in school." This is undoubtedly true. As Quinn points out, the knowledge we already have by the time we get to kindergarten prevents us from saying:

The it boy the to told girl.

Quinn's badgering of sticklers for precise grammar is amusing. One of his examples is the familiar dangling modifier in the sentence,

> Lincoln wrote
> the Gettysburg
> Address while riding on a train on the back of an envelope.

According to Quinn, the Wonderful English Teacher is sure to point out that what this sentence means is

> We do not, usually,
> see that without
> one or two rereadings of the sentence. But we learn to. And we learn to alter that sentence so as not to confuse all those people who don't know that a train is bigger than an envelope.

Equally devastating is the author's impertinent questioning of the factual accuracy and scholarly credibility of such renowned language experts as: Wilson Follett, Jacques Barzun, Carlos Baker, Frederick W. Dupee, Dudley Fitts, James D. Hart, Phyllis McGinley, and Lionell Trilling. Re: **Modern American Usage**, edited by the above (Follett died before the book was completed), Quinn asks, "How could all those highly educated people--who together have spent more years in school than any reader of this article has been alive--put their names on a book with such nonsense in it?"

As an example of the sloppy scholarship and inaccuracy of current books on language and usage, Quinn cites Newman's criticism of the expression "Y' know," which Newman claims had its origin among "poor blacks who, because of the disabilities imposed on them, often did not speak well . . ." Quinn points out that "you know" first appeared in writing circa 1350.

> Chaucer used an equivalent in 1386. Addison used it in 1712. It found its way into the excruciatingly polite conversations of Jane Austen's characters in Northanger Abbey (1798).
>
> "You know" is an old and useful phrase, as important in English as n'est-ce pas! is in French.

The gist of Quinn's article is that the English language is rich, vital, and alive; that ordinary speech is something of value, "a delight to listen to"; and that books on language and usage do considerable harm by creating a paranoia about "good English." These points are well-taken.

On the other hand, claiming that classroom teachers are somehow responsible for the linguistic idiosyncracies of writers like Follett and Newman is utterly ridiculous. Also, pinning the blame for the current literary crisis on English teachers is both short-sighted and contradictory. ("And thanks mostly to the Wonderful English Teacher, most Americans write like cripples.")

Quinn creates a stereotype that makes for wonderful reading, but which does disservice to thousands of classroom teachers whose subject is English. Says Quinn,

> You remember
> your Wonderful
> English Teacher--everybody had one--the one who hated bad language and loved grammar. And loved even more making fun of bad grammar.

Perhaps I am atypical, but I never had a Wonderful English Teacher when I was a student. I know people who have had English teachers who were word snobs, but I never heard of anyone taking them seriously.

The stereotype is a cheap shot, entirely unnecessary except as a metaphor to an article which has some important things to say about language use today and attitudes towards language. Quinn refutes Newman's opinion that America will be the death of English. "English is unkillable," says Quinn. If it could be killed, people like Newman and Bernstein and the Wonderful English Teacher would have killed it long ago. Quinn's optimism is justified, but for the wrong reasons. Some English teachers may be guilty of overemphasizing the fine points of grammar and usage, but I suspect that they are few. Use of language that is lively, direct, and idiomatic is likely to be rewarded by most English teachers, regardless of how much they stress mechanics or form.

Plain talk, and tolerance of speech differences, are the ideals put forth by Quinn, and few of us who teach English for a living would deny that these are noble aims. Quinn is right in attacking word snobs, but his swipe at classroom teachers is unjustified and silly. Most of the word snobs that I know or know about are not teachers. The ones who are teachers, do not teach English; their fields are business, mathematics, or history. Putting the blame on English teachers for language problems, imagined or real, is a popular sport these days, but Americans' troubles with writing and speaking have more complex causes, as recent well-publicized studies have pointed out. Wonderful English Teachers, if they exist, make poor villains. They may be capable of small tyrannies in the classroom, but it is nonsense to accuse them of fostering a nationwide paranoia about language use.

WONDERFUL REPORTERS

Newsman Quinn is part of a growing breed of Wonderful Reporters, a species which does exist. (They came into being with Woodward and Bernstein.) The Wonderful Reporter exposes Evil and casts out devils. What he loves best is finding a wrongdoer to bedevil (if you will pardon the expression); this is fine, there are plenty of wrongdoers around, and people who point them out are doing the rest of us a service. But pointing out a crime is not the same thing as catching the criminal, and creating a villain to make a story more sensational is not good reporting but rather cheap journalism.

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[1] Reprinted in the San Francisco Sunday Examiner and Chronicle, Sunday Punch, January 15, 1978, page 7.

The English Teacher's Five Foot Shelf: Information, Please in the English Department

by Norm Prinsky,
Golden West College

If most English teachers were assigned to teach for the first time a class on world literature or nineteenth-century American literature, they would probably feel the need of some preparation--background reading--in the area so that they could competently deal with such central course material as the medieval world view, the Renaissance, or the American Transcendental movement. However, many of those same English teachers feel little or no need to prepare for their composition classes. (Some, I regret to say, don't even carefully read beforehand the essay or literature anthologies that they are going to assign to their students--a fault further compounded when they have been responsible for choosing these as the assigned texts for their classes.) Perhaps this is because of an enthymeme that runs, "I must know how to teach composition, because I know how to write." Perhaps many English teachers don't feel the need of background work in teaching composition because they are so fond of the first of the five parts of classical rhetoric, invention: they want to give reign to their impulsive inventiveness in their courses. But for whatever reason they have not prepared, many composition teachers obviously disbelieve Santayana and are also inordinately fond of individually, laboriously, and wastefully reinventing the wheel and the electric lightbulb.

The long and sometimes painful process of thinking through the theoretical bases of what they're doing, finding methods and assignments that work, and avoiding non- or even counterproductive mistakes (how many of us don't feel a twinge for the student whom not only haven't we helped, but positively turned off to writing, perhaps permanently?) can be diminished by doing what English teachers notoriously like to do: reading. Simply by reading what has been written about the teaching of composition, the English teacher need not, as so often happens (in other fields as well as English), take years for his ontogeny to recapitulate his pedagogical phylogeny. This time-saving is one of the main things books are for. My "Composition Bibliography-- (inside english, Fall 1977; supplement, this issue) is offered in the hope that at least some teachers will be spared the time and trouble of repeating mistakes of the past (some long-discredited) and the slow, dim groping for successful methods and strategies in teaching composition. (Readers who missed it in the last issue and would like a copy of the complete bibliography should write to me at Golden West College for one, which I will gladly supply.) Since the list is extensive (and costly), I recommend departmental purchase of these materials, to be kept in some easily accessible place so that they receive the widest possible dissemination. With wide enough dissemination in individual English departments, perhaps the apathetic and bored can be spurred or shamed into renewed interest, those fixed on the traditional lecture method jarred loose, those who impulsively and erratically experiment led to choose new paths more thoughtfully and rationally, and those who go to composition conferences or read one article not grasp so naively at the first proposal that comes their way.

I suggest that in addition to or instead of individual reading of all the items in my "Composition Bibliography," that members of the department report on and discuss them at department meetings, the time at which is not always as productively spent as it could be. Such reports, which we could call in educationese "in service training" (and make some administrator's day), should also encompass new books and articles, perhaps highlighting or recommending promising articles from the journals listed in section VIII of my bibliography.

One goal of a solid foundation in what has been written about teaching composition is the stimulation of research leading to the most effective methods and

(Cont. on page [illegible])

Booth Steps Down

NEW EDITOR SOUGHT

Richard Booth's decision to give up the editorship of this publication has kicked off a statewide search for a replacement. The ECCTYC Search Committee will be seeking someone with at least a basic knowledge of journalism, as well as abundant energy and a desire to strengthen an already popular journal.

Any community college English instructor interested in the vacant post should write to Richard Booth at Crafton Hills College (see box on this page for the full address). Booth will be serving as a member of the search committee. The other ECCTYC officers on the committee are: Virgil Sessions and John Coates, Orange Coast College; Genevieve Meyer, Los Angeles Trade Technical College; Pat Barney, Citrus College; and Sister Joseph Adele Edwards, Mount St. Mary's College.

Contact any of these people for further information about the editor's responsibilities.

inside english has been enthusiastically received and supported by California's community college English instructors. It is ECCTYC's intent to continue providing the journal's readers with pertinent, useful information.

inside english, the journal of the English Council of California Two-Year Colleges, is published three times each year [fall, winter, and spring]. Articles of interest to community college English teachers should be forwarded to:

Richard E. Booth
Editor, inside english
Crafton Hills College
11711 Sand Canyon Road
Yucaipa, Calif. 92373
[714] 794-2161]

Poetry is often included in the journal; those submitting poems should enclose a stamped, self-addressed envelope if they wish their material returned.

Journal ad rates: $5 per colum inch; half page, $125; full page, $200. Send inquiries about advertising space to Richard Booth at the above address.

ECCTYC Conferences

SAN FRANCISCO BAY REGION--Set for Saturday, May 20, at Mills College. The topic is "Articulation with High Schools." Representatives of area high schools are invited to discuss their programs. Directors: Jim Cagnacci, City Col. of San Francisco; Marlene Griffith, Laney, Col.

NORTHERN REGION-- Held April 7 at Shasta College. Representatives from six oeight regional colleges explored approaches to remedial writing instruction and systems for placement. Directors: Joe Fitschen, Lassen Col.; Gordon Taylor, Yuba Col.

SAN BERNARDINO REGION-- Held March 2. Regional instructors conferred on "Teaching Basic Skills" and at luncheon heard guest-speaker Marlene Griffith, co-author of the **Borzoi College Reader**. Directors: Richard Booth, Crafton Hills Col.; Judith Hert, San Bernardino Valley Col.

NORTH LOS ANGELES REGION - Held March 16 at Los Angeles Pierce College. Instructors from fifteen of eighteen regional colleges participated in a workshop on "Holistic Scoring of Essays" conducted by Carol MacKay, UCLA writing specialist. Directors: Sr. Joseph Adele Edwards, Mount St. Mary's Col. Genevieve Meyer, Los Angeles Trade-Technical College.

ECCTYC BOARD OF DIRECTORS - Bi-annual meeting held April 13-14 in San Diego. Elected: Donald Snepp to the Executive Committee as immediate past president; James Cagnacci, vice-president; Jack Gill, secretary.

A progress report on the grant porposal was made. All input gathered at the statewide Conference of Chairpersons in 1976 and 1977 was used in the preliminary application. It was submitted to Washington in January and was accepted. The full proposal was sent in March.

On the 14th, the ECCTYC Board met in joint session with the two English Councils of the state university systems, UC and CSUC. ECCTYC president-elect Gertrude Fujii responded to the welcome. Reports of major interest to community college faculty concerned instructional implications and assessment of the English Placement Test (EPT) administered to students entering Cal State schools; findings on "Teaching Writing and Reading" (UC-CSSUC) from the state Chancellor's office; and a comparison of systemwide funded projects in basic writing skills which informed on effective use of learning skills centers and writing labs.

English and Employment: Antonyms?

Julie Hatoff-MiraCosta

Persistence, research, and luck--factors in getting any job, but how often do they apply to persons trained in English? Dorothy K. Bestor's **Apart From Teaching English, What in the World can you do?** (University of Washington Press, 1976, $4.95 plus postage) addresses the question with the same disarming candor her title implies. What's more, she counsels English majors to quit apologizing about their education in analyzing novels, reading poetry, writing short stories, exploring archives, and teaching subject-verb agreement.

Other commentators before Bestor have known that these "ivy-walled" pursuits do *in fact* equip graduates for the real world. They recognize that English majors possess marketable skills which include expertise in problem solving, fundamental to decision-making; research methods, necessary to management; human nature, crucial to understanding inter-personal relations; historical perspectives, vital to evaluating and originating innovations; liberal values, inherent to unifying rather than further compartmentalizing American industry.

But just how do we capitalize on these skills *we know* we possess when the world believes we have cobwebs and Coleridge between our ears? Bestor bests her fellow apologists in *Apart From Teaching English*. . . She earned a Ph. D. in humanities from Yale then taught at several northeastern colleges before coming west to Bellevue Community College. Out of her recent tenure at the University of Washington Placement Office came this no-nonsense approach to selling one's credentials and documenting one's expertise.

Operating on the assumption that there are now close to three times as many doctorates in the humanities as teaching jobs, she addresses herself to alternate careers. She does *not* mean selling encyclopediaas until the right school position comes along. An employer is only too quick to reject "cocky" English majors; they are after all "over qualified." Similarly, an employer has a sixth sense about candidates exhibiting desperation born of flying the freeways from one part-time post to another. Even a person outside the academic fold knows that gypsy instructors of remedial English must these days display resumes showing them to be fit for fellowships at Oxford.

What Bestor does mean is contained in several comprehensive chapters where she covers free-lance editing, publishing, television and journalism, even government agencies. Most helpful are Bestor's surveys of three-hundred employers and job holders in these areas, many of whom created jobs different from those they were hired to fill: writing news releases, directing publicity campaigns, coordinating conferences, translating technical information for lay readers, editing grant proposals. Bestor inventories the skills needed to secure such work; she provides a bibliography that would make English majors conversant in editing, public relations, or publishing (to cite but three of several fields); she lists resource organizations; she documents useful short courses (on grant writing, for example) and even mentions available internships.

Aside From Teaching English... reminds us all that communications is essentially a generalist's craft. Generalists have themselves too often set limits on their own horizons. Though the humanities preparation may prove their greatest deficit, it could also represent their greatest asset. As teachers of English, we should be responsive--but not self conscious--about the first reality. As qualified as we are, we know that few of us would be hired today for the positions we hold. Therefore, instead of sending out occupational clones of ourselves, we can recruit students, teach them the glories of the profession we love, and graduate them with an appreciation of the arts coupled with enthusiasm for the opportunities outside the traditional roles. That's the second, more exciting reality! Using Bestor's book as our text, we can begin the reforms on our own campuses by urging students to combine English majors with business minors. Just think of how much more humane the workaday world will become!

For My Students

by Maxine Kent Vallan

Forgive me you are sandwiched
In between a quick-dry blossom sheet
And unelasticized pajama bottoms

A departmental committee for establishing
liasons with a department committed
to the non-establishment of Raisons
And a seminar on Blake's visions

Spartan carrot-stick swiss-cheese non-burp
cucumber
And a grabbed See's nugget

Gentle medieval melancholia
And technologically predictable scientifically
verifiable future-shock

An anapestic pentameter
And a trimeter dactyl

Where are you!

To Roberta, for Baking Barmbrack after Reading Joyce's 'Clay'

I can see that you are condemned to experience.
It will not be enough for you to know
Where Stephen Dedalus had to go,
Vicarious, or Medes, Assyrians.

You'll have to go yourself, you will retrace
The Grail-quest, you'll go to the very land
Of Mordor. You'll go to Logres, and
Toward Narnia set your face.

You want your experience without a mediate,
Nourish the flesh with Joyce's Gaelic bread
While nurturing the spirit with what you've read.
Oh fine Roberta, pray don't read The Idiot.

I tell you what I wish for you, colleen,
That the currants in your slice of life,
The piquant lemon rind, the fist of spice
Sustain you through the flat, perverse, and mean.

Feed on fiction, finely chew on fact.
Let the two whirl and merge to be
Your only own reality
And never leave off making barmbrack.

by Mort Tenenbaum

L.A. Community Colleges Overseas

Mount St. Mary's

STUDENT SERVICES INCREASED

As a result of recently receiving a $1,000,000 grant from the Advanced Institutional Development Program (AIDP) under Title III, Mount St. Mary's College in Los Angeles is currently increasing its student services programs. Among these will be the relocating and remodeling of the Communication Skills lab at the Doheny Campus, where the College's Associate in Arts Program is centered. Sister Joseph Adele Edwards, Director of the Communication Skills Program and Assistant Director of ECCTYC's North Los Angeles Region, has been appointed as chairperson of an **ad hoc** committee for developing a new Learning Resource Center.

The current Communication Skills lab has been operating since fall of 1971 and has regularly increased both hard and software as a result of Title II, Raskob Foundation, and institutional matching grants. Students taking the Communication Skills course are required to spend an average of one hour per week in the lab for re-enforcement of class material and-or improvement of their basic skills in reading, writing, listening, and speaking.

KEEP
WRITING
FOR I.E.
!

Authentic Voices

Community Colleges nowadays hold probably the richest, most varied group of people found in any one geographical place anywhere. Background, ages, talents, dilemmas--we are the Globe Theater. But who are we? These pages present varying student voices, some polished pieces, some simple recording honest responses to experience. But all, I think, speak with fresh and authentic voices that can delight and instruct the reader. Listening to them may break down our uneasy feelings of how strange-different we are and make us more aware of how rich-different and also how alike we are.

Marlene Griffith Laney College

The Making of a Soldier: Fear

by Domingo Elizondo

A few hours after arrival in Vietnam we were on a bus, jerking toward the south and the enemy. There had been word of guerilla activity, and on every bus men kept watch on the hills, ready to fire. Sometime during this one-hour journey, war came home to us all -- war and fear.

It came first to some as they faced the reality of being shot at, of having someone actually trying to kill them. Others felt it first when we passed a hospital bus returning from the unknown with its load of silent, bandaged figures; Others when they saw two rigid bodies floating slowly down the river which ran close to the road. It was only a dull feat, this first feeling, hardly more than an uneasiness. But we were realizing reluctantly that whatever control we had over our destinies was now slipping from us.

Arrival in the combat area did nothing to reassure us. Some wounded soldiers were playing cards on the road near our debarkation point. One of our newly-arrived guys, mustering his self-confidence, teased:

"Is this the way you people fight a war?"

"This isn't the movies, soldier." The card players were tired but superior. "You'll be lucky to do as well as the 101st.!" That was the unit the newcomers were to relieve.

"You the 101st?"

"We're what's left of it."

It was a sobering-remark, and with it came, for all of us, the beginning, but only the beginning, of real fear.

There had been hard fighting at Cu Chi for over a week. A company of the 101st had been cut off and was still surrounded, desperately short of ammunition, water and rations. A number of airborne units were dispatched to effect a rescue. As they set out along a dusty road under a malicious sun there was no conversation. Fatigues grew dark with sweat, and bodies settled into an automatic slouching pace. Instead of excitement there was lethargy as they plodded past the ruins of Ahn Ke, past dead, swollen water buffaloes, their legs sticking stiffly in air, past an ammunition bearer who had fainted from heat exhaustion, and forward into fear, as two hidden machine guns opened fire from the flank.

We stared, ignorantly amazed; then leaped for cover, feeling the sudden singe of terror as we saw the bullets splash dust in the road. This was a deeper fear than before; it wiped out the past and the future -- everything except the utter and immediate necessity for safety. Until we found cover, we were animals -- wild with fear and moving by instinct alone. Once we were in ditches or behind rocks, our fear somewhat subsided. But then our superiors, swearing, exhorting, brandishing carbines, stood exposed on the road and ordered us up and on.

It is one thing to lie in a snug trench while you listen to the bullets ricocheting from the stones over your head or smacking the turf just beyond; there you are calmly, almost pleasurably, afraid.

It is another thing to stand where you can receive a bullet in your stomach -- which is now bottomless and sick. The fear that comes then is a frenzied pounding in the breast, a feeling of nakedness, a frantic attempt to blot out everything but the sight of the ground directly ahead and the sound of the voice of command, and to go on and on until it is done. In days, or weeks, a fear like that becomes either grim determination, or it festers into panic, hysteria and collapse. It makes man of boy, or child of man.

It is a wonderful thing to discover that you are not as afraid as you thought you would be. It gives green youths an immeasurable life in their first days of fire. After these initiations, they look at each other and smile; they have shown themselves, maybe for the first time, that they are not cowards. They can do their duty in spite of their dread. Unfortunately, the discovery loses its potency in repetition: fire fights, patrols, assaults, barrages follow one another in meaningless order, and simple courage is not enough. Mind and body are worn thin; the last drop of will power is wrung out, and you need something more. Providentially, it comes. A strange emotion, a truly marvelous exhilaration, takes over. Born of the endless fear, it sweeps the endangered along heedless, even fiercely jubilant, to whatever end of the road. For the survivor, the memory of this experience often lingers and wields a powerful influence. It is like a remembered experience, which exerts a fascination and arouses a craving for more indulgence. Men inflamed by the ecstasy will go back from safety to the battle when for them there is no call.

I think it must be this driving intoxication which inspires heroes, the men who hug grenades to their chests to save their fellowmen, or dash singly against impregnable enemy positions. It must be the thing that makes warriors -- for there are some who enjoy war. There was a young lieutenant, possibly still living, in command of a platoon at the bank of the Mekong River. Enemy raiders were slipping by night into the no-man's village on the other side, setting up mortars and machine guns to harass our outposts. The lieutenant crawled out to the village and, alone in a maze of rubble, lay in wait for the raider band. He surprised the raiding party and destroyed their supplies. I think he was as happy at his work as any man I have known.

But the danger-lust is more remarkable in ordinary men, doing their job as best they can and finding no pleasure in it. These the fever can transform into something wholly foreign to their natures. One company of soldiers stayed five days on a ridge surrounded by ten times their number. At night the enemy would slip into their midst, and in the morning crumpled bodies of their comrades would be found with knife wounds on their bodies. Finally a rescue force cut its way through, and the soldiers would fall back. But they seemed to take no joy in their salvation. "They were so mad they didn't care if they ever came back!" marveled a member of the rescue party. The unit to which that company belonged became famous for its ruthless efficiency. Its schooling had been complete.

Green, scared soldiers approach their first test by fire, and begin to realize how dependent they are on each other. They reappraise each other, and pray fervently every other will turn out true. One man's laxity or weakness can kill all the rest. Afterward the survivors feel a hot pride in their collective achievement and a glow of gratitude and trust for each other. In a little time a bond is forged in a platoon or company -- a bond which is stronger than most family ties, for the price of its dissolution is often death. Transfer a soldier out of a unit like that and he will be acutely unhappy and afraid; in his new environment, he cannot be sure that the men on his right and left will still be there when the assault waves come. Many soldiers, comfortably convalescing from wounds, plead to be sent back to their unit. They would rather go back and fight besides their friends than take their full measure of rest, and then risk being sent to a different unit.

The fraternity of such soldiers is infectious; it spreads over a whole combat area. Every man who does his job under fire becomes the brother of every other who is in the same fix. A man passing by your foxhole may be a stranger, but he is your friend; he is here, being shot at, rained on, deprived of food, water and comfort, and today may be his last as well as yours. After a while you love just about every man you see -- each one is suffering for you.

It is a common remark among soldiers that the farther back you go, the less sympathetic are the people. The less hardship the man knows, the less he is driven into feeling for his neighbor, and the more he is just what he was in his peaceful home -- self-centered, and unfeeling.

Many fears go into being afraid for your life. Perhaps it is all other fears violently mixed in one: fear that a wife will be a widow, that children will be fatherless; fear that all the pleasures and joys you find in your life will be felt no more; fear that you will be judged by your errors-- that you will never demonstrate your beliefs.

Sometimes fear becomes so intense that it breeds unaccustomed courage. In the dense fog near Saigon, a young soldier found himself alone. The order to pull back somehow never had reached him. He tried, frantically, to follow his comrades, but the mist was like a blindfold. After every brief desperate rush, he stopped, uncertain, staring at the little space he could see around him. As panic mounted, he heard the scratches of feet against stone, the metallic sound of metal on metal and metal on rock. He had been a soldier long enough, and he knew by the sounds that it was not his platoon. The impulse to scream was almost too strong to control, but he bit it down. Miraculously, right there in front of him, loomed a huge boulder. He leaped around it and crouched in the shelter it afforded.

Suddenly two pairs of soft-shoed feet stepped onto the flat rock above his head. Two voices murmured -- not in English. His heart was like a

pneumatic drill, crashing and blasting its way through his frame; his eyes blurred with stinging tears. Time became meaningless. But the human being can stand no more than so much, and he relaxed slowly. It did not matter, now, once you knew, and it was so peaceful. Life had seldom given him a sweeter moment than this acceptance of its limit. The young soldier stood up. Careless, and yet strangely confident that his step in the dark would sound like any other, he walked down the hill and through the fields and back to his unit.

That, in the end is how a soldier is made: through fear -- fear for your life -- until you are so afraid that you can be afraid no more.

Domingo Elizondo is 32. He majors in chemistry at Crafton Hills College and works full-time. A Vietnam veteran, he is married and has one child. His first language was Spanish.

SPEECH

I am an independent clause, and

he------dependent.

Our coming together, completes a

meaning.

by JEANNINE A. BUFORD, PEER TUTOR
LOS MEDANOS JR. COLLEGE

You all hear

authentic voices

send them to i.e.

Untitled

An unheard wind is rippling in the branches
of the tree below,
And with each flow and ebb of air
a yellow speckled flock of leaves float down.

The ground below the lower boughs
is lost beneath the window frame,
Satin steel and nylon carpet intervene
to block the bricks and stones from view.

Because the window is this size
(man high) and no larger,
The final landfall of the leaves
cannot be known for sure-

Most likely, they will sail into the streets
and vanish under foot and wheel.

The plants inside the window,
in shallow pots suspended from the floor above,
do not drop their leaves. They do not feel the whim of winter.
They do not feel the shine of spring.
Fluorescent fall is all they know.

They sense the light of outside though,
slowly grasping, crawling, seeking-
Drawn by light, and wind, and cold.

But the window stands transparent,
still and hard,
Keeping wind and wishes in their place.

by Paul Bishop
Creative Writing Student
West Los Angeles College

The Process

It never starts quite well:
Straggling into 505
Dragging bits and pieces
Of our recent worlds
Churlish almost of our time
And I of course
Worrying my worth
And Hemingway's

As rays of winter sun setting
Frame our window, wash across
The sky all panoramic pinks
In cloudswept prodigality:
So over-earnest there in 505
You little scholars
Scholaring your rites

Lights on, and tentatively
Day falls away; warming
Quickening our fabricated world
Of words, we feel our way
Among the "facets," "faucets"
Lost in the absurd anatomy
Of a "many fauceted man"

Analyzing, tantalizing
Daring the response
Ourselves unfold,
"A Clean, Well-Lighted Place"
In darkness now, in pieces
Hanging Humpty Dumptyish in air;
Aware, flavoring the words
We feed towards that leap
Of grace, to see exactly
What we see (we hope)
In place

Partners now we pulse along
Save one, inertia's child
Sliding on her spine
Guilelessly bored

Accordingly dismissed, released
We move and fold
Beneath a starstrewn sky
We modulate. Except...
The process softly burrs
Along the bone
So slightly, permeably
Other than we were

by G.A. Hicks
Fullerton College

Thanks, Apologies to Masefield

I must go down to my job again,
the imbroglio of pain,
And all I ask is a goodly shake
___and a marked deck to explain;
With the typing clack & the Xerox buzz
and a needful cup of mercy,
Awash in frowns on the morning's face,
I should not be seen this early.

I must go into my office now,
for the call of the dog-eared pile
Is a harrowed groove & a biting gall,
and I must not let my dreams beguile;
So all I ask of the graded day
is a rigged and fleet pen riding,
A peck of pride, a scoop of laughs
and none of the sweet girls crying.

I must go down to that room again,
to the netted, gut-taut life,
Where the scholar's warp, the poet's woof
are weaved to appetites;
And all I ask is a half-clean tale
from the red-nosed, snow-haired fellow,
A dish of stew and a pipe of smoke --
set my sheets on the evening's billow.

BY Salvatore Salerno, Jr.
Fresno City College

Sacred, Profane, and Humane in Department Life

by Hazard Adams

My purpose today is to reveal a principle undiscovered when I wrote **The Academic Tribes** and specially applicable to departments of English, even when such departments masquerade under more elegant bureaucratically or idealistically conceived names. As an amateur anthropologist of academic behavior, I declare at once that my field work employs no computer technology, structuralist methodology, psycholinguistic terminology, co-workers, spades, shovels, cameras, or research assistants whose articles I sign. In other words, I fall back on personal experience and prejudice.

The principle I shall enunciate is that there are sacred and profane in departmental life, but unlike what occurs in conventional primitive tribal behavior, things sacred and things profane are not held forever separate, like heaven and earth, deity and devil. They are totally mixed, or rather they exist in a cyclical round. This phase's sacred is the last phase's profane, and vice versa. That is, in the life of a department sacred is profane, and profane sacred, if you hang around long enough. What is now in was once out (and not so long ago). What is out was in. You may ask: Well, wasn't there something in the beginning that was originally in? My answer is, "Who knows?" The origin of any department and its curriculum are hopelessly enveloped in the miasmal mist of myth. I know this to be a fact. I was founding chairman of a department formed only thirteen years ago, and its beginnings are now purely mythical. In meetings departmental members are known occasionally to evoke the original world of 1964, but it is myth. I don't recognize it when it is called up. Indeed, I discovered myself fast becoming a mythical creature and losing material substance. Since I have left Irvine, I have probably taken on demonic form and size.

Let me give you an example of cyclicity. Let us examine what periodically happens to the curriculum. I remember sharing an office years ago at Michigan State with a colleague nearing retirement who observed that the plan going around the department to throw out the old survey of English literature in favor of a sequence of genre courses was a repetition of what had happened in the early years of his career. Thus he had observed, he said, a full cycle. In each case the debates were the same. The curriculum that was in was defended as sacred and indispensable; that which was out was regarded as subversive and without quality. But note that it made no difference which was currently in or out. The in was sacred, the out profane.

In recent years we have seen a variation of this cycle with the introduction of panic in English departments once falling enrollments occurred, and the resulting appearance of a huge number of courses on anything practical or practically anything. Hardly sacred except to the teachers who find their positions saved by them, hardly profane because not yet blended into the cycle involving what should or should not be required, these courses are merely looked upon with contempt. I shall have more to say about this later.

Teaching is always regarded as a sacred trust--so sacred that the supposedly wisest and most venerable of the tribe avoid touching it if at all possible. Teachers develop their own rituals and talismans in order to preserve themselves intact while engaged with the sacred object. First there is the Kiva, where chairs are arranged in a circle, all--even the teacher--being plunged thereby into the magic wheel or great world navel. The protective movement here is the return to innocence of the ritual of show and tell. One of the advantages of this is that everything will take longer, magically reducing linear to human time. Audio-visual aids, including wands and lanterns are often adequate devices to protect against the necessity of prolonged speech or the opening of a book, an object often thought too sacred for eye-contact. Adolescent dress and various forms of facial hair provide disguise enabling ritual identification with the hierophants.

One of the principal characteristics of tribal life is hierarchy, and students are certainly a part of that. They are in all the prophetic books--that is, catalogues--sacred, whether statistical or individual, except that from the time of their arrival on campus they are assigned an exceedingly low order in the great chain of being. Previous to their arrival they are wooed in the tradition of courtly love by the university's publications office, complete with letters that appear to be hand-typed. It is no wonder that they suffer disorientation when they arrive and discover their true hierarchic status. They have plummeted from the rank of holy child to the order of numerical digit. They have no credit, must pay in advance the last month's rent, a cleaning deposit, and the light bill. They must pay a registration fee and such other fees as the university is afraid to call "registration fee." They must take second choice in classes, compete to obtain a locker, and park at a respectful distance from all temples of learning. Their names and sex are garbled on printouts, and they are miraculously enrolled in exotic courses that they have never heard of. Their department does or does not assign them to advisers, who may or may not care or know what is going on, and their advice frequently conflicts with holy writ as set down by the registrar. In the faculty mind students, when sacred, are ritually entertained by courses in the Art of Flash Gordon, Shakespeare at the Movies, The Structure of James Bond, and Women in Alaska Eskimo Literature. In the sacred vision students are consumers in a heavenly intellectual supermarket, and faculty members are supposed to empathize with them in the same way that John Keats claimed he got down with the sparrows and picked around in the gravel. In the profane view, students are a necessary hindrance, the perfect version of college being All Souls at Oxford, where there are none. Students in the profane vision are thought of as if they were the billiard ball that Keats claimed he spent some time trying to get inside. If Keats had been a professor, he would have given up after fifty minutes, calling it a good try. Perhaps he would not have tried at all had he read the paper once handed to me on the "Grecian Urn." It began: "Keats went up into his attic and found this old shape." For those of you who have read so many freshman themes that Keats has blended into a horizon of dangling modifiers and comma splices, I believe the exegesis the student performed was of the first two lines of stanza five:

> O Attic shape! Fair attitude!
> with brede of marble men and maidens overwrought.

By the time the student got to the word "brede," his interpretive powers were apparently exhausted. A good thing, too, since he was an agricultural student and one of his colleagues once wrote for me that Blake's poem "The Sick Rose" was about a specific form of plant disease that he had been studying. But I digress from my analysis of the profane, since these are examples of innocence, which is sacred, though at times trying in twenty-year-olds. The sacredness of students is cyclical, since when they become alumni they are again objects of adoration, receiving more mail from their institution than they were ever favored with as undergraduates.

Though attitudes toward students range from sacred to profane, there is no such ambiguity about the attitude of any given professor toward his or her colleagues, seen in the aggregate. I have already observed in **The Academic Tribes** that literary academics tend to eschew all group activities even when in groups and that their drinking habits are deliberate, stately, and often morose. It is no surprise that their favorite team sport is baseball. It might, I suppose, be track, an individualized team sport except that no literary person likes to see anyone run for a distance of more than ninety feet.

Of all profane creatures in academic life, the dean is the most. Only Wiglaf ever succeeded in counting all his heads. Even if the dean was once a professor of English, he has since undergone the sort of metamorphosis we encounter in **The Faerie Queene**. Or if not a dragon, his is what William Blake called a sky-god: Old Nobadaddy, a purely abstract, thus mysterious being without human form. Such mystery, in time, does, however, take on cyclically a certain sacred awesomeness, principally because deans rarely appear to anyone in corporeal form. On those rare occasions when they do they seem to have thundered majestically in a secret tongue. The dean is "administration," not human, with an electronic, rather than a nervous system. Yet professors, especially chairmen, ought to make every attempt to humanize these creatures, since their capacity for violence is considerable and their ignorance of the brilliant competence and indispensability of the department and its faculty is a matter bruising to the collective ego, even though no individual professor sees his colleagues as more than profane.

But to the typical professor the profession itself is profane--except when it is attacked from the outside, whereupon it suddenly becomes sacred and is made to look as mysterious as possible. The professoriate's idea of holy communion is to eat itself. Our profession takes a worse beating from us than from anyone else. In two ways: First, by omission. We do not seem to understand that if we do not argue for our role in the cultural scheme, no one else will; and worse yet, some other group will try to preempt it. We are the experts on writing and its teaching. We too often underplay the fact that we are the ones who have the considerable experience and training in this field.

(cont. on page 7)

Sacred, Profane, and Humane

(cont. from page 6)

Perhaps this is because it seems habitual to us. We too often let it be assumed or even say that the teaching of writing really can be done by anyone who can think. This is unfortunately untrue, as so many experiments in spreading this responsibility--including one of my own--has shown. Teachers in other fields can be encouraged to assign and insist on competent writing, but they cannot be expected to bear responsibility for an academic subject in which they have not been trained. We must adopt the stance of responsibility and insist on the importance of what we do. If people do not understand this, we must teach them. This means that we need more spokesmen. More English professors and humanists need to be in academic administration at all levels, displacing some of the former football coaches, teachers of driver training, and counselors who now abound at the secondary level and the physicians, pure scientists, social scientists, and educationists who abound at the college level.

In other words, it might be well if we stopped complaining over coffee, where we are marvelously articulate and witty, and got into the educational swim. We all know that an English teacher is an expert at invective against distant authority, but how many go beyond this stage and employ wit in positive pursuit of an educational goal?

Though we profane our profession, we also treat it as sacred. One professor I know even believed that we had better treat it as a mystery because if the public really knew what we do, that would be the end of it. There is in academic life a working myth of the profession as a sacred society complete with initiation rites and trials by ordeal. This myth of the sacred--and secret--society is maintained even as we subject it to strong criticism from within. In the end, it may not be an entirely bad thing, but note that we complain about it mightily when we observe it in other professions such as medicine and law.

It seems to me that we might try to regard our profession, which is principally the study of language, as neither sacred nor profane but simply humane. We represent a liberal art on the table of academic organization, but we are also a conserving force. We attempt to conserve the human liberating verbal power, which is also one of the forms of imaginative power--the most powerful of such forms. We charge ourselves with the liberation of man from his inarticulateness. Also, as critics of the written and spoken word--and specifically as literary critics--our role is to mediate, educate, and celebrate. It is more than ever a desperately important role. This is not so because U.S. News and World Report now dramatically tells us--as if it were news to you and me--that corporations are suddenly seeking liberal arts graduates because they seem to be able to express themselves well, i.e., think, and this is needed. But why haven't the corporations been told this astounding news before, and again and again, so this revelation does not have to come in twenty-five year cycles! I think we must conclude that it is in part our fault. We must face and face continually the tremendous pressure of the tendency to generalize individual imaginative power into the abstract notion of mass man, who is then regarded as a pawn of external historical forces. Artists have traditionally stood against this terrifying and demeaning notion. But artists need help in their struggle, and it is we who ought to provide it.

We must, therefore, be mediators for the artists, because the language of individual vision in our generalizing and abstracting culture needs a spokesman and an interpreter.

Further, we must educate and propagandize for the true voices of our literary heritage. Our students must be guided to the worthwhile texts. This is particularly urgent when we consider the wild proliferation of texts in our own time and the savage slaughter of language in the daily media. To educate is to make judgments and to teach the act of reaching judgments. Generally, we seem to have lost faith in our critical capacities. Part of this may perhaps be attributed to the dulled or undeveloped senses of those to whom we address our pleas. Part may stem from our desires to be democratic. As a result we have sometimes abandoned our own taste; we have even on occasion tried to model it in the image of those we teach. This has been easy enough to do--really a matter of passivity--since we are part of a culture that caters to the majority and the majority today is youth or barely past adolescence. Perhaps luckily, this phenomenon is passing, but the majority is passing into adulthood, where ignorance and innocence of taste is no longer charming but monstrous. Incidentally, the best argument I know today for adult or continuing education is one I have not heard uttered--that we failed the first time around.

This leads me to the third argument, that we must be celebrative. We must ourselves advertise what we believe to be important and great, and we must not hesitate to confess our love for it. When we do this, however, we need not sacralize any more than we need demystify with a vengeance. We should convey our respect for the great verbal works of the past. They are, after all, the work of real people left to us. They are part of our present and are of use because we all have to make a present (which includes a vision of the past) every day. I do not believe at all in the supermarket concept of literary or any other education or the assumption that we must meet our students at their level--somewhat below "Star Wars" and James Bond, I am told. Blake defended the difficulty of his art by arguing that anything worthwhile should "rouse the faculties to act." He also claimed that children had always appreciated his poems. This is a two-fold lesson. Let us as members of this profession try to influence in as many ways as we can the development not merely of the skill of reading but the art of reading in our elementary and secondary schools.

We can make an image of man from the flotsam and jetsam of culture--advertising, junk mail, pop records, sensational magazines, the comics, and commercial television; or we can clean out our curriculum and influence the curricula of secondary and primary education. We can concern ourselves with the language of those who have really asked what it is to be human. We can mediate, educate, and celebrate. Our profession ought not to be involved with the sacred and profane but with a vision of the humane.

Job Opening

INSTRUCTOR--ENGLISH

Mira Costa College

GENERAL INFORMATION:

The Mira Costa composition program is considered to be developmental. That is, the Department assesses new students' writing abilities by administering a two-hour placement instrument which includes a 50-minute essay. Students are then individually placed in one of three writing courses. The Department is dedicated to the belief that all students can learn to write a simple declarative sentence. Writing indeed is not a talent that only a few gifted people possess; instead it is a skill that everyone can learn with varying degrees of proficiency. We also believe that students don't fail science courses because they lack scientific aptitude. We know that a grounding in basic subjects is the corner stone of all academic success.

DUTIES:

The total assignment will involve remedial work and composition. Specifically, it will focus on technical writing classes. Literature will be important only as it relates to composition.

QUALIFICATIONS:

M.A. in English from an accredited college or university

Chosen candidate must have demonstrated ability in teaching composition. Experience in writing lab is also desirable.

Applicants must be eligible for credential in language arts. In addition, they should either hold a community college teaching credential or display full knowledge of the community college's special mandate and educational function.

SALARY:

Placement on the certificated salary schedule depending upon education and experience, not to exceed a total of five years' experience credit.

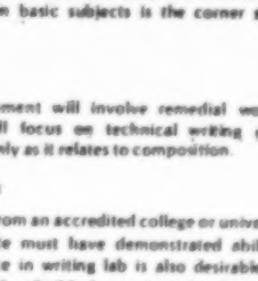
Also: A 1-year sabbatical leave replacement; qualifications parallel those above.

Julie Hatoff, Chair.

Deadline: May 1

Mira Costa College
Oceanside, CA 92054

NEW LOGO



The Five-Foot Shelf

(cont. from page 7)

assignments that will be proven and valid for the gallimaufry (or olla podria, as the case may be) of instructors and students to be found in college composition classes. It is time to stop reporting on pet, probably one-time, projects ("I did this in my English 27 class this semester, and it worked great!"), something which H.P. Guth was deprecating fourteen years ago in 1964, and start "replicating" and researching in a more systematic way. This can be done only if the previous research and writing about composition is thoroughly surveyed and promising theories and techniques selected and tried out by many instructors in many classes at many colleges over a reasonable length of time.

Finally, each department should make more use of its own resources and aid in the disseminating of information and communication among its members that have long been advocated in books and articles and have been recently reported glowingly in this journal as happening at San Bernardino Valley College (*inside english*, Fall 1976). The department should keep on file or have reported at department meetings reviews of new textbooks (many teachers assiduously look through these but then never share their--often hard-earned--opinions with colleagues); furthermore, a file should be kept assessing these tests after use in the classroom. A whole journal-- the Exercise Exchange, listed in section VIII of my bibliography--is devoted to assignments, exercises, tasks, which, whatever they are called, often vitally affect the quality of student writing both in individual assignments and in overall development. The English department should, as is now being done at Golden West College, keep on file multiple copies of assignments for various composition courses (first-semester remedial, second-semester remedial, freshman, transfer, non-transfer), since a good deal--even a great deal--of creative energy often goes into these. And again, a record should also be kept of how well they have worked, what modifications have been found necessary or successful for them, and so on, based on actual classroom experience.

All of this is not a proposal (Swiftian or otherwise) to make an exact science out of teaching composition, complete with a statistician brought in from the math or sociology department to quantify the results through multiple regression analysis on the computer. But it can be more informed; and the more informed we are about this subject, together with the more concerted action we take to test, verify, and report on various theories and methods in as many classrooms as possible, the more efficient and effective we may become in doing our jobs--and perhaps in retarding the decline in literacy we so fervidly lament.

Additions to the Composition Bibliography

by Norman Prinsky

I. Bibliographical

Gary Tate, ed., TEACHING COMPOSITION: TEN BIBLIOGRAPHICAL ESSAYS (Texas Christian University, 1976).

IV. Anthologies

Richard Bossone, ed., TEACHING BASIC ENGLISH COURSES (Von Nostrand Reinhold c. 1971).

Charles R. Cooper and L. Odell, eds., EVALUATING WRITING: DESCRIBING, MEASURING, JUDGING (1977).

Kenneth Donelson, ed., RHETORIC AND COMPOSITION IN THE CLASSROOM (NCTE, 1974).

Sister Judine, ed., A GUIDE FOR EVALUATING STUDENT COMPOSITION (NCTE, 1965).

VI. Miscellaneous--but Important

Thom Hawkins, GROUP INQUIRE TECHNIQUES FOR TEACHING WRITING (NCTE, 1976).

E.D. Hirsch, THE PHILOSOPHY OF COMPOSITION (University of Chicago Press, 1978).

James L. Kinneavy, A THEORY OF DISCOURSE (Prentice-Hall, c. 1971).

Carol F. Laque and P.A. Sherwood, A LABORATORY APPROACH TO WRITING (NCTE, 1977).

Mina P. Shaughnessy, ERRORS AND EXPECTATIONS: A GUIDE FOR THE TEACHER OF BASIC WRITING (Oxford University Press, c. 1977).

VIII. Journals to Subscribe to

FRESHMAN ENGLISH RESOURCE NOTES (University of Nevada).

Open Letter to Educational Testing Service

It is my understanding that College Level Examination Program credit was originally intended for mature students whose life experiences and independent study parallel knowledge gained in lower division classrooms. Though we have not been apprised of such persons' raw scores, we presume that these applicants have competence which compares favorably with the knowledge of first-semester sophomores. In principle, I support the concept. However, I strongly oppose granting college credit to youngsters who score at the fiftieth percentile or even lower on your exams, whose raw scores may be little higher than that which chance could earn for them. You thereby deny youthful students opportunities for developing their intellectual and social abilities in the college setting. Awarding advanced collegiate standing to CLEP examinees belies evidence which shows declining levels of achievement among our nation's young.

Specifically, I am affronted (and my present students share this anger) when you profess to measure learning and thinking skills with a 90-minute essay test which asks less rigor from the examinee than we expect of our remedial writing students. This latter group can compose a letter of complaint, a descriptive profile, and a narrative. In Freshman English, by contrast, we teach a higher order of analytical thinking. Moreover, we methodically assist students in library research. No where do you evaluate what we are able to do over the course of 54 hours of classroom instruction.

A second area of major disagreement concerns your charging students a hefty sum for this exam while expecting us at the community college level to both assess the students' performance (i.e. read the essays) and then grant the credit. You assume we will gladly jump through your academic hoops even though we neither gain from the students' participation in our classes nor profit from the revenue their attendance would generate.

Your failure to alert examinees themselves of CLEP credits' spurious value has proved the final insult. As you yourselves know and fail to tell the students, few transferring institutions--except those dispensing dial-a-degrees--will accept these bogus English units. Your advertisements to the contrary, this instrument doesn't begin to demand the skills expected of advanced-placement students whose abilities I do respect and whose right to enroll in upper division courses I don't contest.

Therefore as Chair of the Letters Department, I am recommending that my colleagues in English and those in counseling refuse to sanction our participation in CLEP. It is an academic (sic) charade which hoodwinks students of composition.

from Julie Hatoff, Chair
Letters Department
Mira Costa College

For James and His Teacher

He writes I am somebody, I am somebody, I am somebody,
Days we feel that nobody, nobody, nobody inherits our soul
Nobody nobody nobody dwells within us
And we've got to tell him he is and will be someday somebody
He says he's one of a kind and days he can't decide
How he's so different, how he's unique
Like the unique numbers he learned about in math class
Like the unique cell structures he learned about in biology.
He writes like nobody knows, like nobody knows,
Like nobody knows and his brain cells are gellatinous and gray
Like everyone else's and he says don't believe it
Somewhere there may be similarity, but no one else
Like me, no one else like me and please teacher,
Help me make it true, like nobody, nobody but you can

by Nancy Edwards
Bakersfield College

ERIC Clearinghouse for
Junior Colleges

inside english

Journal of the English Council of California Two-Year Colleges

FALL 1978,
WINTER 1979,
AND
SUMMER 1979

VOL. V, NOS. 1-3

EDITED BY BARBARA BILSON
AND FRANCES KURILICH

inside english

Journal of the English Council of California Two-Year Colleges
Vol. 5, No. 1 Fall 1978

INSIDE

inside english

ECCTYC

Looks at Proposition 13

Gertrude Fujii, President of ECCTYC, looks at Proposition 13 and concludes that we are "killed but not dead." Page 3

The Board of Directors of ECCTYC met in Berkeley, October 26 and 27. Page 5

Political and Financial support of community college writing programs and the question of evaluation was discussed at Stanford University. Page 6

Two Important Committees, the Intersegmental Committee on Writing and the Committee on Basic Writing, get underway. Page 7

* * *

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Upstate/Downstate 4

Chancellor's View

Facing Realities

William G. Craig, Chancellor, California Community Colleges

Looks at Proposition 13

Although the fog has lifted a bit since June 6, the future for the California Community Colleges remains cloudy. We are confident that the community colleges will retain their vitality, responsiveness to local needs, and continue to serve California citizens in a way no other public institution can. As to the source of future financial support for the colleges, we are less certain.

Passage of Proposition 13 raised fundamental questions for all government entities and the community colleges in particular. Since it appears educational institutions will no longer enjoy the unprecedented growth and prosperity of previous years, we are forced to examine closely our mission in providing services to the public. In the coming year, decision-makers will be asking tough questions of those competing for a slice of the pie.

At the state level, we are attempting to anticipate these questions by conducting an intensive study of community college finance. Proposition 13 encourages us to examine such basic issues as Who should pay? How much? To support what? Thoughtful analysis of these questions and many others should allow us to make a strong case for support before the Legislature. After consultation with all community college interest groups and approval of the Board of Governors, we expect to be able to present a finance reform proposal to the Legislature early in 1979.

As a result of the money crunch, stronger documentation of our programs will be required and careful reporting on the use of our funds is necessary. A good case in point are those programs that have been developed to meet the special needs of students. Tutorial, remedial, and developmental assistance programs have been established in sophisticated learning resource centers, self-paced modular learning units, and coordinated instruction systems programs. I am confident that support for continuation of these innovations can be justified, but only through the efforts of faculty and administrators in showing fruitful outcomes and actual results from such investments. For example, decision-makers will be hard pressed to "pull the plug" on basic skills improvement programs that can demonstrate greater retention of groups with histories of high attrition rates.

I look toward the coming year as a challenge, not a setback. We can and will make the case for the California Community Colleges. But that case will rest on our ability to show that we can continue to provide vital, cost-effective, quality educational services to the citizens of California in the future and not simply to rely on triumphs of the past to see us through this critical period.

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CALIFORNIA REPUBLIC
ECCTYC

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inside english
The Journal of the
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"Sacramento Scene"
Robert Dees
"Upstate/Downstate"
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Frances Kurilich

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i.e. welcomes writing of interest to instructors of English in California two-year colleges. Send submissions and a self-addressed, stamped envelope to:

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Editors' Viewpoint

Here's the first issue of *inside english* published by its new editors — and we hope you like it. When we were asked to follow the footsteps of Dick Booth, that most able and talented former editor of *i.e.*, we enthusiastically assented, but a few weeks later we were wondering if we had agreed to more than we could handle.

At first we thought to maintain intact the previous format of *i.e.* Then we decided that we needed to give the journal a new look — not to reject what Dick had created but rather to make it our own. Our ideas for a more "journal-looking" journal went the way of many other ideas — into the Proposition 13 "loss-of-funds" wastebasket. What you have in your hands is a compromise: keeping what has worked well for *i.e.* and adding some new features to interest and inform you.

What is *inside english*? We hope it's not just another professional paper (something to line the birdcage with). *i.e.* exists to let you know what is going on in community college English departments around the state and what legislation is pending or has been passed that affects us as teachers. In addition, it provides a forum for you to share with your colleagues your interest in and concern for our profession, and it explores ideas about teachers and teaching: what works well, what doesn't, and why.

For *i.e.* to achieve its goals we need your involvement. We need you to read the journal and to respond to it by sending in your letters to the editors. We need your shorter contributions to its regional news (see "Upstate/Downstate"), its book and media reviews (see "REviews"), its information exchange (see "Member to Member"), and its student responses to assignments (see "Authentic Voices"); we need your longer feature articles to bring your ideas and concerns to *i.e.'s* pages. One correspondent suggested that the next issue be devoted to writing labs and writing programs that have been successful. We encourage you to submit aricles describing such programs, evaluations of these programs by colleagues and students, and reviews of the materials you find useful for helping the student. Also, let us hear from you about themes for future issues. The deadline for submitting material for the next issue is 16 January 1979.

We also need your editorial help. Bob Dees from Orange Coast College has agreed to be the regional editor, collecting and putting together the news from the ten college regions for "Upstate/Downstate," and Jim Cagnacci will continue his "Sacramento Scene." In addition, however, we need editors for "REviews," "Member to Member," and "Authentic Voices." The editor collects the copy for the column, proofreads it (making any necessary corrections), writes any transitions, and submits the copy (print ready) to us by our deadline. If any of you would enjoy working with us in creating *i.e.*, please contact us by letter or by phone as soon as possible.

Four people deserve special mention for all the encouragement and advice they have given us. Dick Booth made our assumption of editorial duties as smooth as possible and gave us many hours of his time to save us many hours of ours. Genevieve Meyer listened to our ideas and by bouncing them back to us helped us evaluate them; she heard our problems and with her gentle efficiency helped us solve them; she was always available when we were stuck, taking us by the hands and leading us where we needed to go. Charlie Davis, who guided *i.e.* through its printing at Los Angeles Trade-Technical College, patiently shared with us his experience and knowledge. Gertrude Fujii believed in our abilities and through her meetings with us and phone calls to us encouraged us to believe in them ourselves. To these four special people and to all of you who submitted material to *i.e.*, we extend our sincere thanks for your helping us begin *inside english's* fifth year of publication.

Barbara Bilson
Barbara Bilson

Frances Kurilich
Frances Kurilich

Letters to the Editors

Dear Editors:

As an instructor in the currently growing field of remedial college English, I would welcome more articles addressing this subject. Such topics as student identification, testing, and the problems of teaching writing to students who are weak in their basic skills are most urgently needed. In addition, I and teachers like me would find helpful reviews of books and programs that have been proven effective in the basic writing classroom. Perhaps a bibliography of such material and of books that explore the areas mentioned above could be compiled and published in *inside english*.

ANN POPE STONE
Santa Monica College

Editors' Note: The Winter 1979 issue of *inside english* will be devoted to writing programs on various levels and will include articles about writing labs, writing workshops, basic skills approaches, and freshman composition classes. We urge our readers to submit articles and reviews for this issue. The copy deadline is 16 January 1979.

Dear Editors:

I'm sure that somewhere in your first issue as new editors of *inside english* you are thanking Dick Booth for the excellent job he did as editor of *i.e.* I would like to add my thanks and some comment. A large part of Dick's success as editor was, I think, his accurate sense of what interests community college English teachers, i.e. the troops in the trenches. I don't think that he always agreed with everything that he published or that he worried very much about offending some readers or even about hurting the feelings of a writer whose piece he rejected. His standard seemed to be that he published what interested him and avoided articles that, however useful to someone else, bored him. I recommend that you continue the some policy.

Thank you both for taking one difficult job — and good luck.

JUDY HERT
San Bernardino Valley College

Editor:

The Moloch of higher education is demanding more sacrifices. Most UC's are now propitiating students by granting baccalaureate credit for Subject A-equivalent courses. Moreover, the nineteen state colleges and universities sanction this move; declining enrollments have made them hungry also.

To assume that this evidence of institutional expedience does not affect us appears naive. To believe we could reverse the trend by rearguard attacks and strategic appeals to high standards seems equally fruitless. I suggest instead we unify behind ECCTYC's denunciation of further dilution in writing programs.

We may soon, after all, confront pressures to remove freshman English as a graduation requirement for transfer students. Though I believe we can agree basic education in paragraphing should never qualify for more than elective credit at the four-year colleges, we might well consider awarding AA credit on our own campuses to students enrolled in the class which parallels Subject A. Once again, articulation means follow the leader.

JULIE HATOFF
MiraCosta, Oceanside

Calendar

23-25 NOVEMBER 1978
National Council of Teachers of English Annual Convention, Kansas City. Speakers include: Daniel Fader, Alfred Kazin, Gordon Parks, Jim Quinn, and Paul Zindel. Write: NCTE, 1111 Kenyon Road, Urbana, IL 61801.

6-8 DECEMBER 1978
Networks Second Annual Conference: "Questions and Answers ii," San Francisco. Write: Virgil Logan, Networks, Bronx Community College, 181st St. and University Avenue, Bronx, NY 10453

9 DECEMBER 1978
American Studies Seminar: "Southern California: 'An Island Within an Island,' " Torrance, CA. Write: Dr. Joe Collier, El Camino College, 16007 Crenshaw Boulevard, Via Torrance, CA 90506.

27-30 DECEMBER 1978
American Institute for Writing Research, New York. Write: Serban C. Andronescu, Grand Central Station, Box 2129, New York, NY 10017.

27-30 DECEMBER 1978
Modern Language Association Annual Convention, New York City. Participants include: Malcolm Cowley, Colleen Dewhurst, Geraldine Fitzgerald, Allen Ginsberg, Justin Kaplan, Galway Kinnell, Octavio Paz, William Styron, and Eudora Welty. Write: Elaine Reed, MLA, 62 Fifth Avenue, New York, NY 10011.

16-18 FEBRUARY 1979
California Association of Teachers of English Annual Meeting, San Diego.

26-27 FEBRUARY 1979, 1-3 MARCH 1979
Teachers of English to Speakers of Other Languages Annual Convention, Boston. Write: Professor Charles A. Yorio, Department of Linguistics, University of Toronto, Tornonto, Ontario, M5S1A1, Canada, or TESOL, Georgetown University, Washington, D. C.

PRESIDENT'S MESSAGE

"Killed But Not Dead"

The tiled stairs made a most satisfying clatter, and the wrought iron balustrade with its rods and curlicues provided admirable ambush positions from which to shoot down interplanetary invaders and the bad guys. Even with the door of my study shut tightly against this warfare, I could hear the nine-year-old laying down ground rules and assigning roles. All accepted his authority except the five-year-old, whose acquiescence was not without its bottom line. "OK," piped the indignant little voice. "You can kill me, but I'm not gonna die, 'cause I have to fight the next battle!"

As I assume the presidency of the English Council of California Two-Year Colleges after the able administration of our first president and founding member, Don Snepp — without whose guidance and inspiration ECCTYC could not have survived — I cannot help but think that this declaration of invincibility toward an artificially decreed fate sums up our position in the English discipline. In the aftermath of Proposition 13, canceled classes, extra loads, irregular schedules, and decimated conference funds have transpired to kill us, but we are not going to die, because the battle has just begun. And, in order to fight the battle, we need to take stock of our resources, rearrange our priorities, and hold to what we consider vital in the academic program.

It is more important than ever that we in one of the key disciplines of the college curriculum should rise to the challenge. In a mechanistically and materialistically oriented society, we need the leavening and inspirational effects of literature. In an increasingly media-bombarded yet strangely inarticulate world, we need to emphasize the importance of the writing and communication skills of the individual. In a milieu which relies so heavily upon symbols, the person with writing skills is at a disadvantage, for writing is nothing more than a symbolic representation of organized thinking.

As to resources, we have a cardre of some three thousand English instructors who make up the largest academic discipline in the community colleges. With this tremendous reserve of talent and experience, we can look for different concepts of teaching and learning, for new approaches to our discipline. In light of the changing nature of the college student, we can adjust and develop alternative courses and materials. We can research and experiment with methodologies such as the mastery concept of learning, individualized instruction, or the interdisciplinary approach to common basic skills. We can also take advantage of existing institutions and support services. Both the libraries and learning centers can be utilized as adjuncts to teaching. We can investigate grants and fellowships to further our effectiveness as instructors. We can participate actively in the writing projects now being developed intersegmentally. The resourcefulness of the English instructor is the greatest resource we have.

In the scramble for students and the resulting magical Average-Daily Attendance numbers, we have sometimes abandoned scruples and common sense in favor of esoteric and sometimes academically unsound courses in order to pad enrollment. In light of stringent limitations on course offerings, we need to focus on what we consider crucial to a responsible and effective curricula for students and their varying requirements. This in turn implies making some choices and ranking them in order of their value. For example, canceling a transfer literature course may be expedient because it traditionally has a smaller enrollment, but, at the same time, we are denying some student the preparation he needs to compete at four-year institutions. Unpopular as basic skills courses may be, nevertheless, they are needed to help unprepared students who otherwise would not be able to handle college-level work. Choosing priorities is painful at times, but this is an issue we must meet.

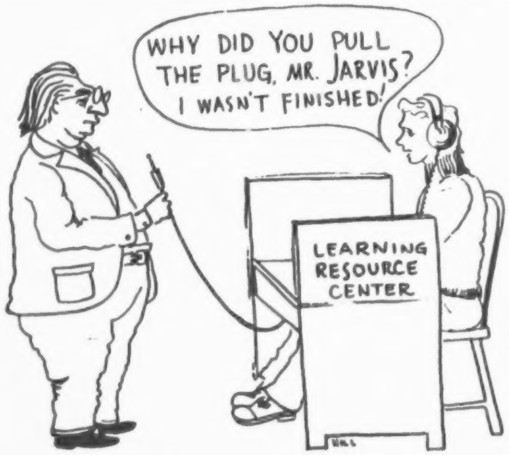
Above all, we need to hold to what we consider vital in the English-teaching program. We consider it vital to uphold academic standards. In order to maintain such standards, we must insist upon a manageable load. We hold it important to teach all the students who come to us — the vocational, the occasional, the professional. But we also regard important the degree-bound who come to us for lower division work — for academic or economic reasons. In spite of the scurry and desperation following Proposition 13, we need to remember that we are a unique and tested institution which has filled a great need in the academic hierarchy. We shall continue to do so. And we in ECCTYC commit ourselves to the support of the English discipline within the that institution.

But no organization, no matter how well-motivated, is any better than the sum total of its membership. In this regard ECCTYC has been extraordinarily fortunate in beginning its existence with a highly dedicated core of officers and directors and a concerned and cooperative membership. With Jim Cagnacci of San Francisco City College as an active and supportive vice president, Jack Gill of San Mateo as secretary, Patricia Barney of Citrus College as treasurer, John Coates of Orange Coast as public relations officer, and the twenty directors who represent the ten geographic regions in California, I look forward to a term of challenge and service.

In addition to the officers and directors is one person who more than anyone else has served to establish ECCTYC as a state organization and that is the editor of its journal, *inside english.* The first editor, Jim McCormick of San Bernardino, gave it its impetus and format, but it has been Richard Booth of Crafton Hills College who has almost single-handedly developed the journal into a responsible vehicle which reflects the concerns of the English instructor in California. Serving as circulation editor, Judy Hert of San Bernardino has also been of assistance in keeping ECCTYC going to its membership.

And now, *inside english* goes into another phase of development with Barbara Bilson, editor, and Frances Kurilich, associate editor, both of whom teach at Santa Monica College. We look forward to a great future with these talented and energetic editors, and I know all will join me in not only extending them a welcome but also pledging cooperation and participation.

And so ECCTYC marches into a new academic year. The undaunted battle cry of the soldier who could be killed but would not die can very well be ours. If that is the only benefit I received from the onslaught of little nephews which we endured during the family reunion this summer, the noise and warfare on our stairs were well worth it.


WHY DID YOU PULL THE PLUG, MR. JARVIS? I WASN'T FINISHED!
LEARNING RESOURCE CENTER

SACRAMENTO SCENE

6 + 13: Will It Add Up?

By JIM CAGNACCI
City College of San Francisco

Earlier this year numerous education bills were introduced in Sacramento. However, the ominous shadow of Proposition 13 was cast on these measures, and any that might be either costly or controversial were summarily killed, furtively withdrawn, or quietly tabled. What remained were relatively innocuous and uninteresting.

The chief activity of the members of the legislature was the attempt to ameliorate the initial impact of Proposition 13 on colleges by distributing a chunk of the state surplus to community college districts, thus underwriting the cost of higher education. Though all districts suffered some financial setback, this additional state money greatly eased the monetary crisis we had expected to occur. However, it is unrealistic to think that things will now return to normal. The "crunch" simply has been delayed. In distributing the surplus this year, the legislature made it clear that this allocation is a once only action — not to be repeated. Unless the legislature passes some new method of financing community colleges, the axe will fall at the start of the 1979-80 academic year.

By the time this journal reaches you, the November election will have occurred, and the fate of Proposition 6 will have been determined. We can only hope that it has gone down to defeat. It is one of the most insidious attacks on personal liberty and academic freedom to have surfaced in recent years. Under the guise of denying credentials to "public homosexuals" and of revoking the credentials of those already teaching, the initiative would ban the existence of Gay Studies, prohibit the teaching of any course with a gay theme, and prevent instructors from adopting texts written by either avowed or suspected homosexuals or from making any mention of homosexuality without condemning it. Also, it would ban campus recognition or funding of gay groups

☆ ☆ ☆

No one is safe from the effects of this proposition. Anyone who is accused of being a homosexual by a colleague, a non-certificated employee, a student, or a member of the community MUST be suspended and cannot return to the classroom until cleared of the charge by the Board. Such accusations may include charges of being a homosexual, of using texts that are written by known or alleged homosexuals or that do not condemn homosexuality, or of being sympathetic to homosexuals or their "causes." If this attack on homosexuals succeeds now, who will be next? Blacks? Single persons? Unmarried parents? Catholics? Jews? Union members? Any individual or group that runs afoul of the community stands the chance of becoming the next target. Surely, even if Proposition 6 has been approved by the voters, it will have to be declared unconstitutional. But between the time of passage and the final decision on constitutionality much damage could be done and many good people could suffer.

UPSTATE

DOWNSTATE

"UPSTATE/DOWNSTATE" welcomes contributions from member colleges of the ten regional zones of California two-year colleges. These articles might describe a regional conference, a program of liason with community high schools, a special community service English offering, an out-reach English program, an unusual course, a different approach. Send your article, from 250-500 words, typed, double-spaced, to Bob Dees, Regional Editor, Orange Coast College, 2701 Fairview Rd., Costa Mesa, CA 92626.

News From Our Regions

REGION II: SAN FRANCISCO BAY

Directors: John Callen, City College of San Francisco and Marlene Griffith, Laney College

The Mills Conference, our regional meeting, was held at Mills College on June 3, 1978. This most excellent program was devoted to articulation with high school English programs in our area. The conference featured four speakers, each of whom serves as a department head in a "representative" high school: academic, urban comprehensive, suburban comprehensive, and technical. The speakers described their English programs, gave a profile of their students, and spoke about how they thought their courses prepared students for transfer to a community college. A discussion period followed their presentations.

This program proved exceptionally beneficial. We are all so concerned with articulation "up" to the University of California and California State University systems that we sometimes forget our responsibility to articulate with the levels that feed us. Conference members learned that the secondary schools can become as frustrated in their relationship with us as we often become in our relationship to the various state universities. The community college, very much in the middle, must always remember to "look both ways" for its function and identity.

JIM CAGNACCI
City College of San Francisco

REGION VII: NORTH LOS ANGELES

Directors: Genevieve S. Meyer,
Los Angeles Trade-Technical College,
and Sr. Joseph Adele Edwards,
Mount St. Mary's College.

Practice in holistic scoring of essays marked the 1978 Spring Conference of ECCTYC's North Los Angeles Region held at Los Angeles Pierce College on March 16.

English faculty from fifteen regional colleges participated in a workshop conducted by Carol MacKay, UCLA specialist in writing instruction, doctoral fellow, and co-author of the textbook, *Righting Writing, A Guide to Composition.*

Under Ms. MacKay's direction, the group scored several essays by using holistic technique, a system in which readers evaluate writing "as a general impression of a whole essay after internalizing elements of a scoring guide." In contrast with this procedure, "analytic grading isolates and rates individual qualities."

Holistic evaluation of writing is much used for admission, placement, and course grading at two-year and four-year colleges and universities.

During the half-day program, a "Potpourri," or teacher-exchange, was conducted by Sr. Joseph Adele Edwards, Director of Communications, Mount St. Mary's College. Mary Ann Pacheco and Jim Hawley of Rio Hondo Community College contributed materials explaining how their department sustains enrollment in elective literature courses. Clela Allphin, Gary Seigel, and Lloyd Thomas of Los Angeles Mission College demonstrated and discussed effective teaching techniques.

Pierce College hosts were Charles Cobb, Chair of English, and William Landau, immediate past chair. Dr. Norman Chapman, Dean of Instruction at Pierce, opened the conference with timely remarks on "the importance of the difficult task of teaching writing."

GENEVIEVE S. MEYER
Los Angeles Trade-Technical College

For Emily Dickinson

One word to set the world aflame
One word to charge the stars.
May it electrify my brain
And scatter me to Mars.

But when explosions settle
And hours tick off the same,
May it confirm my mettle
And bring me home again.

MAXINE KENT VALIAN
East Los Angeles College

REviews

A Rich Diet of Instruction

By SUZANNE SEKULA
Santa Monica College

The center for the Humanities in White Plains, New York, has offered the English teaching community the best of at least two possible worlds. They have combined intelligent writing and planning with a great deal of cleverness to produce well-integrated programs that are enjoyable to use. Their attractive catalog displays a tantalizing selection of materials in the language arts, including readings, writing, speaking, listening, study skills — even the research paper.

But the serious shopper is advised to sample only one program at a time, if only to savor it a while and appreciate what it does. In "Grammar: Everything You Wanted to Know about Usage," for instance, one is offered a rich diet of instruction in sentence structure, agreement problems, and usage problems. Although each part boasts only 17 minutes running time, that number is deceiving. If used as directed — with warm-up activities, exercise frames, and supplementary work — the program is rich enough to sustain use in at least two 50-minute sessions.

Any part of the three-part "Grammar" series could be easily adapted to small group or individual use. But the examples are so contemporary and spunky, it is difficult to resist presenting at least some of the series to the class as a whole. Part I, for example, features revision of paragraphs on horror movies and Van Der Zee, a black photographer from Harlem; Part II kicks off with a humorous treatment of Mammy Yokum's speech (of Li'l Abner fame); Part III gives sentences on the Incredible Hulk and the Grand Ole Opry as practice exercises.

Rather than stressing stringent rules prescribed by some grim, nameless grammarian, then, "Grammar" urges viewers to use their ears and their own natural instincts for language as their guides. Part I, especially, reminds students that language is a means of individual expression and that it has only been standardized and regulated through time and convention. It follows that the producers and writers have relied on good sense and humor, rather than lengthy technical explanations, to get their points across. The principles derived from these frequently comic episodes are then carefully laid out in rules that students can copy from the screen and keep for future reference.

All of these features combine to create a well-conceived instructional program that is bright, sound, and effective.

☐ GRAMMAR: EVERYTHING YOU WANTED TO KNOW ABOUT USAGE, edited by [illegible]. Center for the Humanities (White Plains, NY, [illegible]), 1977, [illegible] (includes 240 slides in 3 carousels, 3 tape cassettes, 3 long-playing records, a teacher's guide, and a library processing kit).

Help At Last

By BARBARA BILSON
Santa Monica College

Rarely — in fact, all too rarely — do we teachers find a book that not only talks about the teaching of writing but also gives tested, workable suggestions about how to do it. Rae Jeane Popham (a part-time English instructor at Santa Monica College, Los Angeles Trade-Technical College, and UCLA) and Janet Zarem have given us such a book, valuable both philosophically and practically. Their booklet, *Improving Basic Writing Skills,* alternates chapters on the process of writing with detailed model assignments that put the theory into practice, and it packs into its fifty-five pages most of what you need to know to help a student learn to write controlled, organized expository prose.

In their introduction the authors discuss writing as a skill, which "like any other skill . . . can be learned when it is broken down into its constituent parts." In demystifying this process they indentify eight steps and demonstrate throughout the remaining chapters how these steps can lead to effective expository writing. The authors, who see writing as a process, advocate a "writing workshop" approach to the classroom. Recognizing that "conducting a composition class in a workshop format, as opposed to the traditional teacher's lecturing and students' taking notes, is more difficult and requires a great deal of planning," Popham and Zarem provide the reader with specific suggestions for syllabus planning and classroom organization. These specifics grew out of classes that Popham conducted and materials gathered from the UCLA/Santa Monica College California Writing Project.

The first part of *Improving Basic Writing Skills* concentrates on pre-writing, which "includes all the activities prior to the rough draft of an essay": "1. gathering data, 2. listing details, 3. formulating a thesis statement, 4. selecting the details that directly support the thesis, and 5. ordering the details coherently." According to the authors, these five steps "will take the student from an idea to an outline." Following a discussion of pre-writing, the authors present thirteen "pre-writing activities," designed to "begin with data-gathering from the students' own experience and end in generalizations that can be developed into rough drafts."

The next section focuses on the writing itself: the rough draft, the final draft, and the revision. As in the first part, this section begins with a discussion of these processes and follows it with "writing activities."

The third section of the booklet deals with evaluation, both teacher and peer. Drawing on Susan Miller (*Writing: Process and Product*), Roger H. Garrison ("One-to-One: Tutorial Instruction in Freshman Composition," *New Directions for Community Colleges*), Donald M. Murray (*A Writer Teaches Writing: A Practical Method of Teaching Composition*), and Mina P. Shaughnessy (*Errors and Expectations: A Guide for the Teacher of Basic Writing*), the writers discuss what evaluation involves, both for the rough and the final drafts. "Evaluation Activities" follow, focusing on peer critiquing.

The booklet's final section, an appendix, includes examples of a syllabus, a class calendar, data-gathering forms, and peer critic checklists. These help illustrate aspects of classroom organization and activity presented earlier in the booklet.

Although the workshop format detailed in *Improving Basic Writing Skills* may not appeal to all English instructors, every teacher can benefit from the positive attitude toward student writers and the practical suggestions for classroom activities that Popham and Zarem give us in this valuable booklet.

☐ Rae Jeane Popham and Janet Zarem, *IMPROVING BASIC WRITING SKILLS,* Instructional Objectives Exchange (Box [illegible], Los Angeles, CA [illegible]), $3.95

"REviews," new to this issue of *inside english,* features reviews of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. In this issue, for example, we have included a review of a multi-media grammar program that has proven to be successful both in the classroom setting and for use by an individual student. Our second reviews looks at a booklet that gives concrete aid to the teacher of writing. Reviews for this column should be from 100 to 500 words and should include an evaluation of the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. We hope such reviews will inform our readers about new materials that become available and remind them about those already in existence that worked well for others. In addition, we are looking for someone to be editor of "REviews," gathering the copy, proofreading it, and submitting it for publication. If anyone is interested, please write to the editors of *i.e.,* — we need you.

Facing the Issues:

ECCTYC's SEMI-ANNUAL BOARD OF DIRECTORS MEETING October 26-27, 1978

Looking out the window of the Oakland Room of the Claremont Hotel Thursday morning, one could see the city of Berkeley, hazy under its cover of early morning fog. The sky was grey, the buildings were grey, and the greyness made the air seem colder than it really was. Inside the Oakland Room the ECCTYC Board members pulled their jackets and sweaters tighter around themselves. The long table, covered with a starched, pale yellow tablecloth, had upon it the accoutrements of work about to begin: neatly stacked papers carefully contained in clean manila folders; empty, shiny black ashtrays; red water pitchers surrounded by stubby water glasses. As the twenty-two Board members present took their seats around the table, some silently read their notes, some spoke quietly with their neighbors, some warmly greeted old friends: all were waiting for the meeting to begin.

Seven hours later, while the Berkeley sky had brightened and again clouded over, sweaters and jackets had come off, and the yellow-covered table now chronicled the long day of work: empty and half-empty coffee cups, ashtrays filled with grey-white cigarette stubs, used water glasses, damp rings where water pitchers had been set down, and papers scattered everywhere. Hands gesturing, faces mobile with smiles and frowns, voices vibrant with energy carried ideas back and forth across and along the table. And at the head of it all sat President Gertrude Fujii, calmly and reasonably cutting through the rhetoric, guiding straying speakers back to the point, back to the issues at hand.

Central to those issues was ECCTYC's concern with its commitment to enhance communication among English teachers across the state. During the first day of the meeting this concern threaded together the reports presented to the Board. Among those the Board received and discussed were Gertrude Fujii's account of the Intersegmental Committee on Writing (see *i.e.*, p. 7), Ann Clutinger's discussion of the Chancellor's Advisory Committee on Basic Skills (see below), and Don Snepp's resume of the progress being made on a grant proposal aimed at discovering exemplary writing programs and setting up workshops to disseminate good ideas for the teaching of writing. After hearing these reports, the members broke into committee meetings to work in small groups on the concerns ECCTYC was addressing: goals and policies for ECCTYC, format changes and editorial policy for *inside english*, the recommendations ECCTYC proposes for the Basic Skills Committee, community college participation in the California Writing Projects, general education requirements, and criteria for Subject A/Composition courses.

When the Board reconvened on Friday morning, each committee presented its report for discussion and approval. First to report was the Goals and Policy Committee, chaired by Don Snepp, City College of San Francisco (Past President of ECCTYC). Serving with him were Pat Barney, Citrus College (Treasurer); Sister Joseph Adele Edwards, Mount St. Mary's College, Doheny Campus (Region VII); and Julie Hatoff, Mira Costa College (Region X). The committee established as ECCTYC's overall goal the "improvement of the teaching of writing and of professional English skills in California two-year colleges." To achieve this goal ECCTYC should be involved in articulation through regional meetings of English chairpersons and faculties and a statewide meeting of English chairpersons; articulation should be lateral (with all the California community colleges) and vertical (with the University of California, California State Universities and Colleges, and secondary schools). ECCTYC should serve as an information forum through its regional and statewide meetings, through *inside english*, and through liaison with other professional organizations; it should advocate its goals by the participation of ECCTYC officers on select committees, through articles in *i.e.*, and by letters. Lastly, ECCTYC should work to reach its goals by programs of staff development.

CSUC English Council Meeting (L to R) John Clendenning, Genevieve Meyer, Jim Cagnacci

Genevieve Meyer, Los Angeles Trade-Technical College (Region VII), chairperson of the Editorial Committee, called upon Barbara Bilson and Frances Kurilich, Santa Monica College, the editors of *inside english*, to present to the Board the policies and aims of the journal. As the editors stated, the "primary goal for *i.e.* is to publish a journal that addresses the professional and political concerns of teachers of English in California two-year colleges." They explained the changes in the format of the journal and the new features, and they closed with a request — a plea! — for submissions, especially articles, book and media reviews, and material for the new columns.

The recommendations submitted by the Subcommittee of the Chancellor's Advisory Committee on Basic Skills were considered by the Basic Skills Committee, and this report elicited the most vocal response from the members of the Board. Ann Clutinger, San Diego Mesa College (Region X), who serves on the Chancellor's Advisory Committee, worked with Gloria Flores, Mira Costa (replacing Julie Hatoff, who will be on sabbatical, as a director of Region X), and John Callen, City College of San Francisco (Region II), to reword the recommendations in response to the objections Board members had raised when the report initially had been presented on Thursday. The recommendations include a definition of what constitutes minimum writing skills, statements of what credit should be considered acceptable for an A. A. degree and for meeting transfer requirements and what should constitute the course content of basic writing courses, a rationale for placement testing and for state funding of such programs, demonstration of the need for staff development and for learning centers and instructional support personnel to support basic writing programs. Since the Basic Skills Committee meets 2 November 1978, a detailed report of the recommendations it will submit to the Chancellor's Advisory Committee is not available at this time but will be published in the next issue of *i.e.*

Marlene Griffith, Laney College (Region II) was joined by Dick Lundquist, Cabrillo College (Region III), Jim Cagnacci, City College of San Francisco (Vice-President), Joe Fitschen, Lassen College (Region I), and Jim Quai, University of California, Berkeley, to work on a statement of criteria for Subject A/Composition courses. The committee developed the following statement, which the Board approved unanimously:

"By the time students finish high school, they should have experience with
as much writing as possible
of different kinds (e.g. letters, dialogues, stories, journals, essays, reports, editorials)
for different audiences (self, peers, teachers, the world at large)
using appropriate levels of language (from conversational to formal).
When students are ready to enter English 1A and other college courses, they should be able to
follow or argue a thought in an organized fashion with sufficient explanation
moving between specific and general, concrete and abstract in acceptable English,
so that what they are saying can be understood by a reader who does not necessarily share the writer's assumptions or experiences."

Alice Brekke of South Basin Writing Project spoke to the Board about the statewide writing projects and discussed the legislative bill designed to fund these projects. Community colleges, who function so importantly in the teaching of writing, must participate in these projects along with English teachers from the elementary, secondary, college, and university levels. Judy Hert, San Bernardino Valley College (Region IX) and Nayan McNeill, Foothill College (Region III) served on a committee to look into these projects and to investigate ways to involve more community college English teachers.

L to R; Bill Decker, John Callen, Don Snepp, Marlene Griffith, Bob Mognis.

The general Education Requirements Committee met with a committee of CSUC people to discuss the issues raised by the current Title V definitions and restrictions. Bob Mognis, Modesto Junior College (Region IV) and Bill Decker, College of the Sequoias (Region V) urged ECCTYC to recommend changes in the Title V law.

Dr. Ed White, California State University, San Bernardino, sat informally with the Board and discussed the need for close cooperation and communication between ECCTYC and CSUC. He presented an overview of the two tests he developed: the English Equivalency Test and the English Placement Test. The former affords a fine distinction at the upper end of the proficiency spectrum; the latter enables distinctions to be made at the lower end. The two tests are quite different and serve different ends. The equivalency test, which is given each spring, allows a student who passes it to receive six units of college English credit. Of those taking the test in 1978, 41 percent passed. Although the University of California and California state universities and colleges have accepted the equivalency test and have issued credit to the students, community colleges have not. The placement test has four parts: three multiple choice sections (sentence structure, logic and organization, and reading comprehension) and a writing sample. Samples of the test may be secured through the Educational Testing Service, and sample essays with their scoring are published in *Comparison and Contrast*, available through the Chancellor's Office California State University and College Office, Long Beach.

Another visitor to the Board was Ralph Rader, Chairperson of the English department at UC, Berkeley. He told the members of the board about a project in the history department of UC, Berkeley, to grant fellowships to community college teachers, allowing them to enroll in graduate level courses without having to fulfill degree goal criteria. Professor Rader asked whether such a program would be desirable in English. The consensus of the Board of Directors affirmed that such a program would meet with wide approval among community college teachers.

All the members of the Board spend the two days of the conference examining the issues of concern to those teaching English to students in two-year colleges. This member, for one, felt a renewed commitment to the profession in general and to the student in particular. Although individuals expressed varying ideas, each person was listened to with understanding and was questioned, if at all, with respect. Throughout all these discussions Gertrude Fujii maintained order and decorum (though every so often she succumbed to ad-libbing some pun or play on words), while Nayan McNeill on Thursday and Dick Lundquist on Friday wrote furiously to capture in the minutes the reams of words spoken around the long table.

By Friday afternoon everyone, though excited by the discussions and the working out of ideas that had transpired over the past two day, was exhausted. "I move to adjourn," someone called out after the last business had been conducted.

"Do I hear a second? Do I hear a second?" Dick Lundquist pleaded, but nobody else waited to find out.

FINDING THE FUNDS
1978 Stanford Conference on Writing as A Basic Skill:

Financial and political support for writing programs on the community college level was the subject of intense discussion by a select group of fifty participants in a one-day conference at Stanford University. Officials from state governing boards and state agencies, legislators, and members of California postsecondary institutions and organizations attended.

Stanford's Center for Teaching and Learning joined with the English Council of California Two-Year Colleges (ECCTYC) to sponsor the June 10 conference entitled "Writing as a Basic Skill: Pedagogy and Politics." Hosts were David Halliburton, Director of the Center, and Donald F. Snepp, first president of ECCTYC.

Dr. Halliburton analyzed both the fallacy and the validity of evaluation techniques/used to award grants, establish student ratings, maintain competency based curriculum, and weigh teaching improvement programs. He predicted overwhelming expansion of evaluation in spite of meager scholarship in the field. "Evaluation promises great prosperity for the future," he said, "especially for the evaluators." His words evoked images of a massive industry involving production, publication, distribution, and administration of data programs and materials, all computer-geared to be consumed and then dispensed in various forms for many purposes.

Dr. Halliburton pointed out the adversarial nature of some aspects of evaluation, saying there was urgent need for clarification of theory and for coordination among evaluators to assist rather than combat one another. He strongly advised people who are teaching compostition to investigate the subject of evaluation soon, because all educators "are going to be evaluated to death."

Alex Sherriffs, Academic Vice-Chancellor of CSUC, noted that two-year and four-year schools have a common lower division curriculum and face common problems — the most critical, in his estimation, being the high percentage of bright students entering colleges and universities each year without the reading and writing skills necesary for matriculation on a college level.

"Nearly fifty percent of students entering university can't write a complex sentence," he declared. Considering the educational responsibility that such student handicaps place upon us, and considering that the future of a free society depends upon an educated populace competent in a common language, "one would think," said Dr. Sherriffs, "that we in postsecondary education would have full support of the public. But we do not."

Citing public acceptance of Proposition 13 and the ensuing financial loss to the schools of forty-million dollars, he urged generation of public support to quickly retrieve that loss. However, he recognized the difficult problem of creating public support, explaining that the public and the legislature believe that deficient language skill among such a huge percentage of students is the fault of teachers in elementary and secondary schools. "But *we* teach their teachers!" Sherriffs said, placing blame on the four-year schools.

He called for greater dedication from teachers "to help the crippled who can't read and write," stronger effort "to sell the legislature" on the value of post-secondary education, and a visible movement "to let the public know that education is exciting. Get them excited!" he urged. Without expanding on the task of generating excitement for learning, Sherriffs stated that increasing numbers of the brightest students are dropping out of classes "because of professors having to reach the lowest common denominator in their discourse."

One aspect of this point involves placing entering students in classes according to level of achievement. Placement procedure was mentioned by Clarence Mangham, Assistant Chancellor of California Community Colleges (CCC), in his summary of a survey made by the CCC Basic Skills Committee. Of the community colleges responding to the survey questionnaire, thirty-nine had adopted a procedure for placing remedial students in classes according to level of achievement. Such procedures alleviate the problem of unprepared students forming a class nucleus requiring instruction below the course level.

Dr. Mangham explained the importance of the Basic Skills Committee, whose work covers speech, listening, reading, writing, and computational skills. The major task of the Committee, he said, is to determine "(1) what is going on in the community colleges, and (2) what ought to be going on."

To investigate the first question, a survey was devised to probe each college for such things as the number of courses identified as basic offerings, the kinds of skills taught as basic, the placement procedures used, the proficiency testing used, the kinds of instructional methodology practiced, the para-professionals used, the kind of learning center used, the interdisciplinary activity developed, the kinds of funding used for instructional programs, and the evaluation procedures adopted to weigh the effectiveness of instructional measures.

Some interesting conclusions Mangham presented were that the majority of community colleges require a proficiency test for the associate degree, that almost none of the colleges have interdisciplinary programs, that a majority use para-professionals, and that the least used of all operations was follow-up of students.

The Committee report went to the Board of Governors this fall, and recommendations will utimately go to Boards of Trustees throughout California.

Gertrude Fujii, ECCTYC president-elect and member of the Basic Skills Committee, said "Teacher training must involve diversity of methodology and training in teaching basic skills." Enumerating some pertinent findings on current methodology, she reported that the *modular* works well only with older students; *mastery learning* requires great flexibility in scheduling; computer assisted *auto-tutorial* works only for some students (correct answers come, but without comprehension of concepts); *peer tutors* must be well screened, else the blind will be leading the blind; *traditional class dynamic* limited to a 1 to 35 ratio is most popular; and *learning centers* work best as an adjunct to class instruction.

Dr. Fujii also observed that the cafeteria concept of community college is too expensive for the Jarvis era: "We must decide what's important."

Miles Myers, Director of the Bay Area Writing Project, reminded the group that the renowned BAWP is not a place or building — it is *people*. "Their talent makes the success." He warned against selecting for projects people who won't share their knowledge and experience with others, saying that willingness to share is an essential trait.

Echoing the thoughts expressed by others on the importance of intensifying basic writing instruction, Dr. Myers said, "Democracy must have people who can interpret in depth. Demagogues want a populace who can interpret only basic words, because a limited people can be controlled with billboards, ads, and simple propaganda techniques."

Myers suggested several sources of funding for state universities. For community colleges he cited AB551 which allows four dollars per pupil for in-service programs along with released time, and AB65 which grants thirty dollars per pupil for one year and would allow a community college to sponsor a program for a high school. Dr. Myers also observed that combinations of money will support proficiency examinations. "Match-money can be obtained as gifts for matching from private citizens and such corporations as Readers Digest and Scripps."

David Gordon, Assistant Chief, Office of Program Evaluation and Research, State Department of Education, said that effective advocacy for educational programs comes from the "one who sees opportunities rather than problems." Right now, he said, the "will of the people" is against public spending. Many people do not view writing instruction as necessary because "*people do not need to know how to write to survive.*" But he saw value in the new proficiency statutes for secondary schools, noting that "districts are searching around for expertise to help them meet the standards that proficiency requires by 1980."

To obtain funds, Dr. Gordon recommended using data to support a request: data on attitudes of teachers or students, studies on graduates, studies on student motivation, figures on institutional support, types of relations with other agencies and institutions. "There are all kinds of funds," said Gordon, "funds to discover people's problems, funds for discovering people, and funds for evaluating discovery of problems." But among the most important funds, he said, will be those granted "to discover who receives the most effective instruction and those to evaluate the clash between excellence and equity." He advised everyone interested in funds to subscribe to the *Commerce Business Daily*, published by the United States Office of Education.

Dr. Gordon identified two strong trends toward educational change: (1) increased pressure across institutional lines and across departmental lines, and (2) increased efforts to streamline agencies and districts. "Everybody wants to do his own thing . . . different people are doing the same thing . . . laws require schools to do everything." All of which will result in more evaluation to discern what shall be retained during the coming period of financial restriction.

Gordon also predicted more centralization as a result of the Jarvis amendment. Government in Sacramento is tired of competition among agencies — secondary schools, two-year schools, and universities. If they cannot work together, he continued, the State will move in with its authority. "Competition must be stopped. Government will be watching the decisions of local districts. If colleges forego peripheral programs in favor of needed programs (such as those that teach people to write), the State will leave authority where it is. Otherwise it will not. What will the trade-offs be?" Local districts must decide.

Genevieve Meyer, Los Angeles Trade-Tech College.

James Cagnacci, Vice-President of ECCTYC, also saw a move toward State support as a result of Jarvis. He reported that legislators will attempt to set standards for community college curricula and to appropriate funds for evaluating the programs. Pre-collegiate courses are expected to disappear in the future, leaving only courses on grade thirteen level and above.

Bill Haldeman, Assistant Director for Planning and Research, California Postsecondary Education Commission (CPEC), agreed that Jarvis-Gann may well influence legislative change for community colleges. Discussing curriculum changes that austerity might demand, he pointed to some educational activities, like driver training and ahletics, that have social goals difficult to abandon.

Whatever the case, dealing with educational problems at the State level is very costly, and he emphasized the fact that legislation must treat all schools alike — they all get equal money. In addition, said Dr. Haldeman, schools are held accountable upon receiving money. "Public funds are used as a carrot to see that programs get done."

"There are specific categorical funds for writing," he continued, referring to the current newsletter POST SCRIPTS. Published bi-monthly by the CPEC Intersegmental Committee on Writing Skills, it is a source of information on problems, programs, and possible solutions to the decline in writing skills in California.

Haldeman also cited SB1112 and AB3408, the two bills on high school proficiency standards, as examples of recent legislation affirming writing as an important skill, emphasizing the fact that "It is very important to people on welfare."

Ted Hornback, Chair of the Department of English, CSU Sacramento, expressed great fear for literacy. Comparing the present concern over declining writing skills with the past flurry of activity over wanton ecological destruction, he said, "Crises have an effective life of about two years. Remember *ecology?*" According to this view, little serious action on the academic writing dilemma will occur before panic subsides, resignation sets in, and the writing art begins developing into an occupation practiced ultimately by only a few professional scribes within an elitist group.

Dr. Hornback implied that serious action is lacking when a school does not define and ensure the accomplishments universally expected of one who is awarded the baccalaureate degree. "Two campuses of the CSUC system do not require freshman English," he said; moreover, "passing a writing proficiency test for third year upper-division students is being required for graduation in only one CSUC school."

Moderators for the day's discussion were Dr. Jack Gill, Professor of English, College of San Mateo; and Professor Nayan McNeill, Chair of the Language Arts Division, Foothill College.

(Continued on Page 8)

STATE PROJECT

An Update on Basic Skills Committee

Responding to the genuine concern about the lack of basic writing skills in community college students, the state chancellor's office appointed in late 1976 a committee consisting of administrators, elected officials, and faculty to study the problem and develop suggestions for possible implementation. For the last year, this committee representing the four areas of greatest concern — reading, writing, mathematics, and speech/listening — has been working on a survey of the 106 public community colleges in California.

From a return of 90 percent of the questionnaires, the committee is now ready to develop some conclusions and suggestions which will be presented to Chancellor William Craig and the Board of Governors of the California Community Colleges.

The Subcommittee on writing, chaired by Gertrude Fujii, president of the English Council of California Two-Year Colleges, wrestled with the question of what specific basic skills should be mastered before an Associate of Arts degree is granted. They finally agreed that the student should demonstrate "the ability to write an expository paragraph of at least 150 words . . . mastery of standard, basic mechanics . . . and knowledge of appropriate levels of usage and diction."

With this definition established, the survey asked the colleges to list those courses which taught these specific basic skills. It was interesting to note that 72.9 percent of the colleges polled taught all these skills, while 27.9 taught fewer than all the skills listed.

Another area of interest was the testing question. Less than half of the colleges required any placement testing, and of those giving tests, 61.5 percent used standard commercial tests which do not include samples of student writing. Of the 96 colleges returning the questionnaire, 41 required proof of proficiency in writing before granting the A.A., while 47 did not.

These and other findings from the survey will be the basis of recommendations to the state. More information on these recommendations and their possible implementation will appear in later issues of *i.e.*

Members who comprise the Subcommittee on Writing of the Chancellor's Advisory Committee on Basic Skills include Ann Clutinger, English Department Chair at San Diego Mesa College who is also a member of the Board of Directors of ECCTYC; Dr. Leadie M. Clark, Chancellor, North Orange County Community College District; Joan Clinton, English Department Chair, Compton College; Judy Edgar, Trustee, Marin Community College District; Dr. Hal Seger, Dean of Instruction, Foothill College (often represented by Stan Rosenberry); Dr. Clarence Mangham, Assistant Chancellor, California Community Colleges, ex officio; and Gertrude Fujii, Los Angeles Valley College.

Gift From An Older Student

He gives me his poem
While I read
he doesn't breathe
I know
these words have been bled out
like sap from an old tree
one word at a time
I look up
His eyes ask me
if it's too late
I don't speak
but I touch his hand
Before he goes
he looks at me
nods twice
forgives me

CARYL PORTER
Citrus
Community College

Segments Unite!

Under the direction of Janis Cox Coffey, Research Associate of the California Postsecondary Education Commission, a committee was established in the fall of 1977 to develop a coordinated state-wide approach to the problem of the decline in writing skills of the California college student.

Called the Intersegmental Committee on Writing, the group includes state system administrators, representing each segment of education, as well as practitioners/experts in the field of writing.

The purpose of the committee is to share information through the newsletter *Post Scripts* and to try to develop cooperative solutions to the problems leading to declining writing skills. From time to time, the group will present position papers on specific problems. For example, in the July meeting three questions engendered some brisk and sometimes abrasive discussion: 1) Can (or should) a statewide minimum standard for college-level writing be established? 2) Should credit be given for remedial writing classes? 3) Should one segment have the primary responsibility for remedial instruction in writing?

These and other questions will be considered and positions established as the committee continues to meet during the academic year.

Members of the committee include Dr. Alan P. Herschfield, Assistant Vice President, Policy Development and Miles Myers, Associate Director of the Bay Writing Project, representing the University of California; Dr. Anthony Moye, State University Dean of Educational Programs and Resources, and Dr. David Rankin, professor of English, Dominguez Hills, from the California State University and Colleges; Dr. Clarence Mangham, Assistant Chancellor, California Community Colleges, and Dr. Gertrude S. Fujii, President of the English Council of California Two-Year Colleges and professor of English, Los Angeles Valley College, from the community colleges; Dr. William Webster, Office of Staff Development, Department of Education; Dr. John Gyves, Assistant Superintendent, Huntington Beach School District; and Sondra Davis, Adult Education, from the Department of Education; Dr. Ross Winterowd, professor of English, University of Southern California, from the independent colleges; and Janis Cox Coffey and Jeanine Stevens-Kinghorn, from the commission staff.

Gertrude Fujii would appreciate any comments, suggestions or reactions to these and other questions as they relate to the role of the community college in facing these problems. Letters may be addressed to Dr. Fujii at Los Angeles Valley College, 5800 Fulton Avenue, Van Nuys, CA 91401.

Correcting Themes

I match stray verbs like socks,
look under beds and chairs to gather
scattered modifiers
and place them right
in the chest.
I smooth the wrinkled phrases
with my hand.
They lie neat as blankets
between the straightened clauses
clean as new-washed sheets.
Honed sharper now,
the sentences hold blade-to-blade
across the kitchen magnet.

Today was a good day:
I swept the corners clean;
in the dust-pan
among the lint and biscuit crumbs,
the broom struck a round thought,
brushed a gray feeling.
One wipe with the dishrag,
two with the towel,
and the thought shone.
I bathed the feeling
in my cupped hands,
and it took
breath.

HANNAH ACKERMAN
East Los Angeles College

Warped Pencil

In Memory of Henry David Thoreau,
Who Made Good Pencils

This twisted stick sits strangely in
The hand. Inspector 25
Was dozing, to let this one get by.
The hand and eye are startled both,
To feel the customary motions
Make unexpected arcs and swirls.
A workman needs to use good tools;
This twisted stick will not write true
Enough to follow this man's warp.

MORT TENENBAUM
West Los Angeles College

POETRY AND POLITICS

Pacific Coast Regional Conference

Barbara Agonia, PCRC Chair

Jean Pumphrey, San Mateo College

Josephine Miles, UC Berkeley

The Pacific Coast Regional Conference for Teachers of English in Two-Year Colleges held its annual meeting at the San Francisco Airport Hilton, October 27-28, 1978. PCRC Chair, Barbara Agonia of Clark County Community College, Nevada, conducted the various sessions for this multi-state gathering of instructors from Arizona, California, Hawaii, Nevada, and Utah.

Friday's activities featured two keynote speakers: Robert F. Hogan, NCTE Director, whose talk "On Hunting Mushrooms in the Slough of Despond" was well received; and Professor Ed White, Cal State, San Bernardino, who gave a most informative discussion in his "Politics in the Educational Scene." Conference participants were also given the opportunity to exchange teaching strategies in various "Peer Sharing Sessions," presented by a variety of instructors. Sessions were repeated in the afternoon to enable each person to attend at least two sessions of interest. The day's events were delightfully concluded with a wine tasting party and shared poetry of Mary Frances Claggett, Stephen Liu, Rosalie Moore, and John Savant.

Various items of business were resolved during the Saturday session in addition to a three-part discussion by Josephine Miles, UC Berkeley, Rosalie Moore, College of Marin, and Jean Pumphrey, College of San Mateo, on the subject of "Poetry-for All Seasons, All Reasons." After a luncheon recess, Dan Fader of the University of Michigan addressed the group on the consideration of "Ego and Imagination in the Teaching of Composition."

The PCRC provides a unique opportunity for English teachers in the community colleges of the West to meet one another, exchange ideas, and renew involvement in common goals. The next PCRC gathering will be in October, 1979. The exact site and dates, however, have not been selected.

Authentic Voices

In the Spring 1978 semester the students in four sections of English 301, the basic writing class, at Modesto Junior College, gathered together some of their writing and created a booklet titled *Stories from the Past*. The following is one of those stories. PEGGY PRYZANT
Modesto Junior College

* * *

My mother enjoys telling the story of how I pretended to be a teacher when I was young. She remembers how enthusiastic I was about being a teacher.

She says that every day after I got home from school, I would take my dolls, my books, and two blankets out into the orchard in our backyard. I would lay the blankets under one of the trees and sit all five of my dolls and a teddy bear on it. Then I would put a paper and a pencil in front of them and start telling them what to do. Since they couldn't write, I had to do all of their writing. The same thing if I asked them to read; I had to do the reading. So I was the one doing the questioning plus the answering.

After a while of working with my students, I would give them a break. I pretended the branches of the trees were monkey bars. I would hang the dolls on the trees pretending they were playing on the bars, one at a time. I even made some swings for them; and I would tie them on the swings so I wouldn't have to hold them.

She remembers I used to tell them, "Okay, kids, that's enough playing. Now let's get back to work." She says I used to give them a lot of work, which I ended up doing myself. She says I really acted like I was a real teacher, and I enjoyed every minute of it.

Sometimes when she tells me about how I used to do all the talking, I get kind of embarrassed. But I really enjoyed listening to it because it has always made us laugh.

RUTH TOVAR

* * *

The student who wrote the following essay for English I during the Spring semester of 1978 requested that her name not be used. She intended to write about her experience in a way that could perhaps help anyone else suffering the loss of a spouse.

JOYCE B. JAFFE
West Los Angeles College

Elise — A Special Love

There we were, the three of us, Marc, Elise and myself, having breakfast watching the miserable rain, confined in the house for another Sunday. As I mulled over the apartment rental section of *The Times*, our conversation turned once again to the possibility of living the apartment life — detached from the work and responsibility of a house. My six-year-old daughter Elise, calmly raising her eyebrows over her wide-set steel-grey blue eyes, responded in a ho-hum manner: "Oh, Mommy, not that apartment phase again," and then with the same nonchalance returned to her French toast. Another Mother might have reacted offensively or perhaps even defensively but not I. Yes, I thought to myself, Elise and I had come a long way together and she understood me completely.

As I continued to watch her eat breakfast, I reflected upon the past three years of painful adjustment and how we had managed to weather the terrible storm in our lives together. It was strange, but looking at her across the table I was amazed at how even her physical appearance had matured: her shoulder length blond-streaked hair framed her fair complexion and outlined her high cheekbones. The only child-like quality in her appearance was the spray of freckles covering her small nose.

We had come through the tragedy of losing a man we both loved; and, if there is such a thing as finding a miracle or blessing in tragedy, Elise and I had found it in our very special, our very own relationship.

The traditional role of motherhood, with its aspects of domination, control and authority, that I had experienced as a child has long passed in my relationship with Elise. In its place are very intense feelings of love and mutual understanding that I find difficult to express — feelings that grew out of the alienation and insensitivities of outsiders with no insight into the personalities of two who had been struck by the most catastrophic of all tragedies.

At times I found myself clinging to Elise as if my very own existence depended upon her being there at that precise moment — when holding her was the only purpose in going on to the next battle of the next day — because that was what life had become for me. Each new day presented one more battle.

One such incident in particular stands out in my mind. Depositing a tax refund check into a savings account — a simple detail that should have taken a matter of minutes — became a horrible experience that is difficult to bring to focus three-and-a-half years later.

Upon my arrival at a bank with necessary legal documents from the attorney-in-charge, the banking official felt it necessary to request a copy of the death certificate and then obligingly proceeded to read each line aloud as he scrutinized the prepared records in detail. The ordeal lasted one-and-a-half hours and returned me emotionally to the day of my husband's funeral. The only source of strength at that moment was the presence of Elise — having her there was enough to keep me standing firm and stoically composed. I can recall feeling overwhelmed by wanting to run out and away, anywhere and not stop; and, then her small hand slipped into mine and made me stand firm to weather out the trauma of that day's experience.

For Elise, the same feelings of being out-of-touch and different also appeared. Somehow at school after the first week of losing her Father there were no obvious differences that one might expect to see in a child. In looking back, I suppose the professional staff at this highly-regarded private school felt they had competently succeeded in doing the job of aiding Elise in her new adjustment. She was given the choice of participating in group activities or sitting quietly and sheltered from questions by children — children who had no way of knowing or understanding her suffering. Then a gradual return to normalcy. For Elise nothing was normal or easy any longer. Her anger at the loss of her Father was displayed in a physical rather than intellectual manner. Not that she hit others, there was just so much energy and tension in her small body that had to be released — just like me wanting to run and not stop. And so it happened: in the middle of a day I was called by the school. Elise was creating a problem in class; she had become a disruptive uncontrollable human-helicopter. Her arms extended outward, face lifted upward to the sky, spinning around and around until she was too dizzy to stand allowed the release of pent-up tension and her escape from the reality that she found difficult to face. As I stood watching, how I envied Elise. I wanted to spin with her — to forget just for the moment the agony of our lives at this moment in time. I was amazed by the attitude of the teachers and how they could imagine that a four-year-old child would dismiss the loss of her Father and return after only a few short months to the little girl she had once been.

Together Elise and I solved her problem. Drawing became the solution for Elise, and discussion in the evenings between Mother and Daughter of what each color and figure represented once again convinced us both that we had each other and together we could and would survive our crisis. And, when Elise felt that she wanted to spin she had a partner, the privacy of a yard and someone who cared and understood.

It is amazing to me how children are so often slighted in similar circumstances. How important they are to our success! Elise for me has made surviving worthwhile — her resilient and independent nature that seemed to appear almost overnight has inspired me to attempt and achieve goals I thought impossible. To my daughter Elise I say "Thank you for being who you are and for showing your Mother the way back."

Reminder:

When you submit student writing, please include a brief paragraph describing the type of assignment and the class for which the essay (or poem) was written.

MEMBER TO MEMBER

We announce the arrival of a new *i.e.* column: Member to Member. Consider the following sample entries as suggestions for ways to exchange academic or professional information with your colleagues. (We've been funny; you be serious.)

☆ ☆ ☆

I am doing a biography of Hertley Coleridge. Anyone with anecdotes, letters, or other information please contact Xenia Xanadu, Pleasure Dome Community College, San Simeon, CA.

☆ ☆ ☆

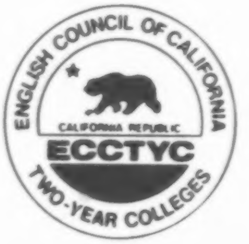
How'd you like to live in Santa Monica? I'd love to spend a teaching year in the San Francisco Area. If you're interested, please contact Samuel Surfer, Beach College, Santa Monica, CA.

☆ ☆ ☆

Do you have the secret to successfully teaching the term paper? If so, would you share? Ernest Instructor, Academia College, Grove, CA.

☆ ☆ ☆

Get the idea??? BB/FK



After considering many excellent designs submitted by the ten regions of the State, the ECCTYC Board of Directors on April 13, unanimously adopted a seal designed by James E. Carr, technical illustrator at Los Angeles Trade-Technical College.

The circular insigne represents the English Council as an organization serving education throughout the State of California. In the upper portion of the banded circle appear symbols of the State Flag: the California grizzly bear beneath a lone red star. The lower portion of the circle displays a field of brilliant red, recalling the wide red band across the lower edge of the the flag.

Mr. Carr is himself a product of a California two-year school, Monterey Peninsula College; and he holds a degree in commercial art from CSULA. Versatility is a special attainment of Mr. Carr, his design work covering television commercials, magazine and newspaper illustrations, cartoons, posters, television slides and story boards, logotypes, and technical reports.

Stanford Conference

(Cont. from Pg. 6)

The session inspired several limericks
that were shared at the close:

REFLECTIONS ON RESEARCH ADMINISTRATION

There was a young lady from Kent
Who said that she knew what it meant
  When men took her to dine
  Gave her cocktails and wine,
She knew what it meant — but she went.

USE OF PUBLIC FUNDS FOR LEVERAGE
(Pre-Jarvis Philosophy)

It's wise to use the Public Purse
To Wheedle rather than Coerce,
And so the self-restraint exhibit
To Regulate and not Prohibit,
Because when things are going slick,
The Carrot can supplant the Stick,
'Till, in the glare of Fortune's Frown,
The Stick comes up, the Carrot down.

RESPONSE BY NAYAN McNEILL
Now that they've removed the Carrot,
I guess we're s'posed to grin and bear it.
Whatever programs 13 kills,
We'll all take arms for Basic Skills.
And since we all must pay the rent,
We may end up like the Lady from Kent.
And though her escorts all were pigs,
At least she was thought safe by Briggs.

GENEVIEVE S. MEYER
Los Angeles Trade-Technical College

inside english

Journal of the English Council of California Two-Year Colleges

Winter 1979
Vol. V, No. 2

INSIDE *inside english*

ECCTYC Looks at writing

Three principles form the basis of an effective expository writing approach. page 3

The difficulties of writing and implementing a placement examination are explored. page 4

"Sentences. Grammar. No longer practical. Old habits. Abolish them." Two professors advocate the abolition of grammar. page 7

The ECCTYC Directory is presented for your information and organization. page 8

* * *

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Upstate/Downstate ..page 6

Stage Write

Confessions of a Born Again Writing Teacher

By RICHARD H. DODGE
Santa Monica College

ENGLISH teachers are education's battered children. Image shattered and spirit broken, we are abused by every segment of an angry society. For the writing crisis *we* are blamed. The reading plight is *our* shame. Even the benign Walter Cronkite spends three hours of prime time celebrating our failure. Our morale is so low that we begin to fight with one another. But now it is time to fight back. Together we must chant, "We're mad as hell and aren't going to take it any more."

Consider the following slightly exaggerated vignettes. You are at a dinner party and cocktails and canapes are going around. You are approached by an earnest young real estate salesman wearing a polyester leisure suit and a button-down mind. He asks what line of work you're in and you reply, "I'm a teacher. I teach English."

"Oh, no," he shudders. I always hated English. It was my worst subject. Writing always made me prostate with fear."

You then sit down to dinner; soup is served. The woman on your left, a systems analyst, asks what you do. "I'm an English teacher," you respond.

"Oh, I had better watch the way I talk. I know how critical you people are," she says and plunges back into her lobster bisque.

During the entree the man on your right, a mild mannered munitions manufacturer, drops the overwhelming question on your plate and you reply, hesitantly, "I . . . I teach English."

His reaction is immediate: "I had an English teacher once. He really turned me off to writing. He hated us. We loathed him. Collectively we despised English. So you're an English teacher, huh?" Then, shaking his head slowly, he mumbles half of the old bromide, "Those who can, do . . . ." and returns to his rex sole.

You would like to respond with half of the peace sign but remain composed. And so it goes. Even on the way home trouble persists. Your car breaks down, and an Auto Club driver rescues you. He turns out to be an old student (you remember him for once describing his beloved Sally as being the acne of perfection). In the cab of his noisy tow truck, the conversation is terse.

"Are you *still* teaching a freshman comp?"

"Yes, I am." And so we drive through the darkness in silence.

UCLA WRITING PROJECT . . . Fellows of the Summer Institute share their work during writing-reading session. This is one of three such groups.

All together now: We're mad as hell and aren't going to take it any more.

NOW TO THE business at hand. A publication such as *inside english* has the responsibility of making professionals aware of groups and organizations designed to combat the stigma I have just described. And, of course, it is not the refashioning of our self-image that is of paramount concern; rather, it is the training of literate students. One program that has been a genuine service to the beleaguered composition teacher is the California Writing Project. Founded by James Gray of UC Berkeley in 1974, the CWP has now spread to a dozen campuses throughout the state. And the success of the project has been felt across the country. There are presently 41 sites in 24 states and these comprise the National Writing Project.

The CWP has no rigid philosophical dogma. It is based, rather, on the following principles: 1) Teachers of writing must, themselves, be active writers. Fellows at Summer Institutes write and share five pieces of original prose during their five week attendance. 2) The best teachers of composition are other teachers of composition. The twenty-five Fellows share writing techniques or strategies that have proved effective in the classroom. Thus, Fellows leave the summer program with at least twenty-four new, workable ways to enhance their teaching of writing. 3) Teachers on all levels of education are composition teachers; therefore, Fellows come from elementary, junior high, and high school, as well as from community college, and university. 4) Finally, Fellows must be willing to do inservice work. Once the program is over they will spread the word to teachers in their own and in other districts.

The evaluations of the program have been heartening. We have learned that Fellows feel good about themselves, that their own writing has been strengthened, that they ask their students to write more, and that they are eager to participate in staff development workshops on the composing process.

THE UCLA Writing Project in cooperation with Santa Monica College is unique in the state and nation for it is the only site that is jointly sponsored by a campus of the UC system and a community college. In the two years that the project has been in operation, it has produced fifty Fellows including many of the most respected English teachers in Southern California. Through staff development offerings, these teacher consultants have reached over 250 elementary, 450 junior and senior high school, and 70 college and university teachers. Also, the UCLA/SMC Writing Project has had a marked impact on their respective institutions in the area of composition and assessment programs, English department teacher preparation courses, remedial writing courses, and the testing and

(Continued on Page 6)

inside english
The Journal of the
English Council of
California Two-Year Colleges

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Frances Kurilich .... Associate Editor
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"REviews"
James Cagnacci
"Sacramento Scene"
Robert Dees
"Upstate/Downstate"
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Editors' Viewpoint

With deadlines ever so hectic,
Two women who edit for ECCTYC,
Respond with chagrin
When no copy comes in;
Cause enough, comrades dear, to turn skeptic!

We felt that our little limerick would be a good way both of calling attention to a particular problem and of letting off some editorial steam!

As we are all aware, the success of *i.e.* depends primarily upon the support of its readers. But "support" — when used in this context — refers specifically to copy, which turned out to be a scarce commodity as we approached, reached, and passed deadline time. All of you have developed or worked in programs and with a variety of materials and techniques, many of which are at the heart of our professional concerns. With some expending of your time and effort, — time and effort, we know, is at a premium — these experiences and ideas can be transformed into feature articles, reviews, or various other valuable contributions. In this way you share your expertise and your concerns with your colleagues.

Only with this kind of effort and dedication on your part can we compile a journal that truly serves the needs and addresses the interests of English teachers in the community colleges across our state. While we enjoy receiving poetry or student generated writing, we wish to stress the importance to *i.e.* of solid, expository material that relates to the demands, problems, and joys of our profession. More then ever, perhaps, we must exert ourselves on behalf of communication at all levels within our educational community, lest frustration beget apathy, and apathy, stagnation.

Response to the journal's new look generally has been favorable. We certainly enjoyed hearing both the praise and the suggestions, and several of the latter have been incorporated into this issue. To all of you who took the time to write to or speak with us concerning our first production, we extend our thanks.

We already have begun planning our Spring issue. Please note that on page 7 we have reprinted part of an article titled "Grammar Just Ain't Vital, Pair Argue," which advocates the abolition of grammar in the teaching of English (and, we suppose, in any form of communication in the English language). We hope that you will react to this article and, thereby, provide some lively exchange of ideas within our pages. You might examine your own course content and philosophy with respect to the function and importance of grammar. As you formulate your replies, consider sharing your suggestions on how grammar best fits into course curricula. Remember, the deadline for submissions to *i.e.* is April 17, but the earlier we receive the material, the better.

At the time of this writing, the fall semester has ended, and that unique twilight zone called mid-semester break has been well penetrated with meetings and trips to the printer. Fully aware of the load all of us already bear as official purveyors (and defenders?) of our language in particular and of literacy in general, we nonetheless urge you to practice what is preached, *i.e.* WRITE!

BARBARA BILSON
FRANCES KURILICH

Oops! Sorry

"In a milieu which relies so heavily upon symbols, the person with writing skills is at a disadvantage, for writing is nothing more than symbolic representation of organized thinking."

Gertrude Fujii, "President's Message," *i.e.*, fall 1978, p. 3.

Editors should never be sloppy
When proofing contributors' copy;
Mistaking "with' for "without,"
We turned meaning about —
Sorry, Gertrude.

From B. B. and F.K. *at i.e.*

Letters

A pat on the back is worth two on the . . .

Dear Editors:

Just a note to congratulate you on . . . *inside english*. It is a very attractive publication and the graphic layout is most appealing . . . . We are looking forward to receiving future issues . . . .

BEVERLY M. POWELL
Assistant Director, Communications California
Community and Junior College Association

Dear Editors:

Received copies of *inside english* . . . . I think the new format is great. Congratulations! So far, all the responses I've heard from department members have been positive . . . .

PAT BARNEY
Citrus College

Dear Editors:

I congratulate both of you for your sense of responsibility to us, your colleagues in the field. And, from this first sample, it seems to me that we will all be enriched by your efforts — instructors and maybe even our students.

JOYCE LIPKIS
Santa Monica College

Dear Editors:

A few days ago I received my copy of *i.e.*, the first edition you prepared. What a beautiful job you have done! My congratulations to both of you. I am convinced that there is not a single professional organization whose journal can even compete with the new i.e . . . . You have really set a high standard for future publications . . .

JIM CAGNACCI
City College of San Francisco

A SCIENTIST COMMENTS ON WRITING

To the Editors:

My college roommate and I had not seen each other in over five years. This year, though, we finally enjoyed a long awaited reunion. As an instructor at the University of Nevada at Reno, he asked me if I enjoyed the academic environment at the community college where I teach, or whether I found it to be "a high school with ash trays." While he only intended his comment to be humorous, it prompted me to reflect on our academic standards at the community college level. Do the students graduating and transferring from our college reflect an academic quality by which we as faculty members wish to be judged?

Even though I teach in the physical sciences, I believe professional and academic institutions judge our students more by their ability to write than by their ability to recall scientific facts on objective tests. Many individuals can acquire vast amounts of technical information. However, that information is of very limited use unless it can be communicated effectively. To productively serve in our world, our students must be able to skillfully write and speak.

All faculty members of community colleges should insist that we graduate effective writers. In fact, we may best secure this goal by requiring students to pass a comprehensive English exam in order to earn the Associate of Arts degree.

RONALD L. SMITH
Astronomy Instructor
Santa Monica College

POETRY IN THE CLASSROOM

(The following letter is a response to an inquiry from *i.e.* asking the writer, "Do you teach poetry? . . . Do you teach it as an adjunct to or an integral part of a composition course? If so, perhaps you could write an article discussing why you consider poetry writing (and/or discussion) important in a composition class.")

To the Editors:

. . . I almost never have an opportunity to teach poetry (appreciation) and even less do I teach poetry writing. Like most of us nowadays, I would guess, I teach the conventional nuts-and-bolts courses.

I write poetry out of my own need, so it doesn't particularly occur to me to teach it. Also, while learning may be essential to a scholarly life, I find that spontaneity, gut, balls make better poems. I am worried that my work may suffer from complete sentences; I need to free myself from the influence of schools, but frankly I want something different for my students. They have not yet had schooling enough.

Our English Dept. feels that there is plenty to teach in a composition course without bringing in poetry. Without too much disagreement, our course outline for English 1 has stood for some years: occasional pieces of creative writing may be referred to, but the course is not to be built on them. Occasionally I'll show composition students, *for* example, the effects Keats got from repeated revisions of "The Eve of St. Agnes," the point being primarily to encourage revision, secondly to encourage sensory perception.

MORT TENENBAUM
West Los Angeles College

Three Elements in the Teaching of Composition

By RAE JEANE POPHAM
Santa Monica College

Although there are many methods of teaching expository writing, I believe three principles are common to the successful development of students' writing skills. These three principles are based on the assumption that writing is a learned skill, not an innate ability that somehow bubbles forth around the time a student learns to read. This assumption, necessary if one is to teach writing without hypocrisy, leads to the conviction that anyone, given average intelligence, can learn to write clear expository prose. This is not to say that we can turn students into fledgling Hemingways and Faulkners. Our goal is to get students to express their ideas in writing, clearly and coherently.

The three principles forming the basis of an effective expository writing approach are: (1) breaking the writing process down into its constituent parts, (2) giving sufficient appropriate practice to each of those parts, and (3) providing continual evaluation during the writing process.

Constituent Parts

Although various instructors may divide the writing process differently, I have isolated eight steps that will take students from ideas to finished essays. They are:

1. gathering data
2. listing details
3. formulating a thesis statement
4. selecting the details that directly support the thesis
5. ordering the details in a coherent manner
6. writing at least one rough draft
7. writing a final draft
8. revising the final draft

It is the division of the process into distinctive parts that is important, not the number of steps.

By identifying the various stages in the writing process, instructors can actually TEACH writing, not just assign it. They can give the students practice where and when students need it, rather than merely criticize the students' efforts after the finished product has been botched. Writing difficulties can be identified early in the process, thus saving both instructors and students time and effort.

An additional advantage in dividing the writing process into discrete steps is that instructors will be able to establish teaching priorities. Attempting to teach too much often results in teaching nothing. There is no point in worrying students with subject-verb agreement or sentence structure when the students have no thesis statement or no supporting details. Mechanics come later in the writing process, after the students know what they are going to write about and how they are going to organize it.

The first step is gathering data, material about which to write. Form can only grow from content. Such data can come from a variety of sources — personal experiences, group discussions, or reading material. This data becomes tangible by students listing the details about the experience from which the essay will grow. Only when students see the material they have will they be able to decide the purpose of their essay by formulating a thesis statement. Now they are ready to begin organizing their essay by selecting the details that directly support the thesis and by ordering these details in a coherent manner.

Only when they have writing material with some vestige of organization are they ready to begin writing the rough draft. Students should be encouraged to write the rough draft rapidly, without worrying about word choice, punctuation, spelling, and grammar. This will free them from the terrors of the blank page. Once they have a semblance of an essay, they can work on refining it — choosing more precise diction, combining sentences, and looking up words in the dictionary. Indeed, this stage of writing becomes as much of a challenge as a jigsaw puzzle. The students have a rough idea of what they want their essay to be; the trick is to fit all the pieces together to form a unified whole.

Now the students are ready to begin writing the final draft. This is the stage where they should produce a neat, clean copy. After these final drafts are read by the instructor, the students last task is revising the final draft, turning it into a product that is indeed finished and, hopefully, a source of pride.

Appropriate Practice

The second important principle in the writing process is providing students with appropriate practice at the various stages. The proficiency level of the students should determine where this practice needs to be focused. Advanced students may need little help with the beginning stages of generating ideas and supporting details. They might benefit most from practice in sentence combining or word choice.

However, weak students often have difficulty because they do not know how to formulate a generalization with specific, concrete details.

Mina Shaughnessy says that the problem in most student papers "lies in the absence of movement between abstract and concrete statements. Papers tend to contain *either* cases or generalization but not both. If anything, students seem to have more difficulty moving from abstract statement down to more concrete levels than they do moving up the ladder of abstraction."[1]

Class exercises dealing with the paragraph are excellent devices for teaching students how to generalize and to support their generalizations. The instructor can list details on the chalkboard and ask the class to draw a generalization from them. Conversely, the instructor can write a generalization on the board for which the students must list some details to support it. It is important for instructors to recognize that drawing generalizations and supporting them are often skills that need to be taught and can be taught.

Continual Evaluation

The third essential principle in teaching composition is continual evaluation. By devising methods to evaluate students' work all through the process, instructors can save themselves and their students needless frustration and effort. Instead of getting an essay which lacks content and development, instructors will have caught this deficiency at the rough draft stage. This need not be time consuming, for at the early stages of an essay a quick reading will reveal lack of content or organization. These are all that instructors will be looking for at this early point in the instructional process; there is no need for laboriously squashing split infinitives or dangling modifiers. Having students evaluate each other's work according to specified criteria is one way of offering students continual help as well as reinforcing important writing principles.

Teaching expository writing is difficult and frustrating for reasons too numerous and complex for the scope of this article. But surely one of the most important reasons is the lack of opportunity for students to use the written language in our oral and visual world. The three procedures in this article give students ample opportunity to write at all stages of the composing process. However, a method of teaching is not being suggested. How instructors implement these principles will depend upon their individual teaching styles, the particular set of students with whom they work, and the context in which the instruction takes place.

Notes

[1] Mina P. Shaughnessy, *Errors and Expectations: A Guide for the Teacher of Basic Writing.* (New York: Oxford University Press, 1977), p. 240.

[2] For an elaboration of possible teaching procedures to implement the three-principle strategy sketched here, see Popham, Rae Jeane and Janet Zarem, *Improving Basic Writing Skills*, Instructional Objectives Exchange, Box 24095, Los Angeles, California 90024, 1978. [See "Help at Last" in *REview*, Fall 1978.]

One Successful Approach

By MARY SPANGLER and RITA WERNER
Los Angeles Valley College

For the last three semesters, we have separately been using Helen Mills' *Commanding Paragraphs* in our remedial writing classes. This textbook combines two techniques which we have found successful: individualized, self-paced instruction and mastery learning. The course is divided into a series of small, carefully ordered units through which the student progresses in a specific sequence, mastering one before he/she proceeds to the next. The book contains two sections: (1) a grammar section which emphasizes the student's ability to generate sentences rather than underline correct answers and (2) a composition section which takes the student from the topic sentence to the outline, the paragraph, and finally the essay in a sequence of steps. An important feature of the course is student tutors in the classroom. Rather than its being a lecture course, the student works in a laboratory situation with immediate response and support from us, the tutors, and even one another. Perhaps the most revolutionary aspect, though, is that the student cannot fail the course, since he only proceeds by passing the preceding unit. Those students who cannot complete the work in 18 weeks register for the class again but continue where they left off rather than begin anew.

We have found that the absence of the threat of failure is a new experience for many students who then respond positively. Many experience success in English for the first time and persist, though at a slower pace. Certainly, few students actually give up without a good reason. In addition to retaining students, we know that they learn and understand, often for the first time, how to structure a paragraph and then an essay. They develop confidence in their ability to write.

While we have developed some new assignments and adopted some techniques, we definitely encourage teachers of remedial composition to examine this viable alternative to the traditional, often frustrating, methods of teaching writing. Our students learn to write and genuinely look forward to attending class and interacting with the instructor and the tutors.

FROM THE DRAWING BOARD

On Writing a Placement Examination

By ROBERT MOGNIS
Modesto Junior College

Early in 1978 the Placement Committee of the Literature and Language Arts Division at Modesto Junior College decided to write its own placement examination. No available commercial examination exactly met our needs (a three-track system and a four-level ESL program). The Committee is still working on the examination and will present it to the Division for discussion this spring. It may or may not be ratified, but a least we will have gained considerable information about preparing and validating a placement examination; we will have seen what pitfalls await such a committee; and we will have involved the Division in holistic essay scoring and in seeing what a computer can do.

We had divisional support for some sort of change from our previous system which placed students according to lists submitted by area high schools. A major problem with this system was that students who graduated from high school before 1972 or who were from another area had to be placed in another manner. Under this system some students were never placed and found their way into classes, often at a level inappropriate for their skills. Another problem was the seeming erosion of the boundary between English 101 and other classes.

An examination seemed necessary. But was it to be a commercial one or one that we would write? Was it to be an essay examination, an objective examination, or a combination? The Division favored a combination because, even though it had heard from speakers and had read that objective examinations were valid measures of writing ability, it still strongly believed that a placement examination without a writing sample would be unreasonable. After the Committee was formed in the spring of 1978, one of its first conclusions was that commercial tests (which generally emphasize "pick the bad example" or grammatical terms) would not accomplish the Division's purpose.

The rest of the Committee's work led us from pitfall to success to error to revision to more revision and finally to the testing of the examination on a sample group of students. Our process in detail — the problems and their solutions — is outlined below:

1. **The Division's charge to the Committee:** We were to create a two-part examination that included a twenty-five minute objective test (in which students would choose the *good* examples) and a forty minute essay examination.

2. **Writing the questions:** We wrote questions designed to test spelling, reading comprehension, punctuation and mechanics, word usage, and sentence construction. The Committee eliminated bad or repetitious questions and organized a test of ninety-seven questions, which took fifty minutes.

3. **Testing the examination:** We tested the examination — both parts — with 185 students in English 101 [freshman composition], English 309 [Subject A], English 301 [basic English], Agriculture 315 [basic orientation course], and the nursing program.

4. **Analyzing the sample:** Ralph Moore, a Division member who also teaches computer science, devised a computer program that helped us to shorten the examination to the desired twenty-five minutes. His analysis showed us:

a. a breakdown by type of student;
b. averages, by groups and total;
c. the number of responses for each choice;
d. the number of students with correct answers;
e. an index of difficulty;
f. an index of discrimination (i.e., how well did the questions discriminate between the top 27 per cent of the students, determined by their total performance on the examination, and the bottom 27 per cent);
g. variance;
h. and the percentage of high, middle, and low students with correct answers.

5. **Revising the examination:** Using Ralph Moore's printout, we discarded items that were too easy or too difficult or that did not discriminate well between high and low scoring students, revised items with weak alternatives to the correct answers, and added items that were needed for a balanced examination. The current test includes forty-six items (ten punctuation and mechanics, ten spelling, ten word usage, nine reading comprehension, and seven sentence construction) and will take students approximately twenty-five minutes to complete.

6. **The reading comprehension section:** A reading instructor analyzed the readings and questions for validity.

7. **The essay examination:** The Committee naively wrote questions that asked students to write on the application of a proverb to their lives; there was a choice of eight topics. The sample group of 185 students wrote essays that proved to be almost worthless for our analysis. Examining the essays in a workshop on holistic essay reading, we discovered that both open-ended topics and a choice of topics did not lend themselves to holistic grading. Our table leaders tried to work through the papers to provide essays for a second training session, but couldn't, because of difficulty with criteria for reading and lack of agreement on scores. The committee is now working on a single topic question, perhaps in two parts that asks the student to "describe and evaluate" or to "compare and contrast."

8. **The next testing of the examination:** At the beginning of the spring semester (first week) we will give both parts of the examination to more than three hundred students in our three levels of composition. We will use the computer analysis again, and the Division will read the essays holistically. The Placement Committee will discuss the results, revise the examination if it is necessary, discuss the correlation between the essay and objective segments, try to come to a recommendation of cut-off scores, and present the examination to the Division for discussion and possible ratification.

9. **The future:** If we do succeed in preparing an examination that is agreeable to the Division, we will probably begin using it in the fall. The committee will recommend the use of the computer analysis and the formation of an on-going committee to examine results, to revise items, and to prepare alternate examinations.

With very little money and nine long months of work, we have managed to come very close to a finished examination. We may not have a perfect product, but we have avoided some pitfalls. Perhaps our experiences, as summarized here, can help other English departments with similar projects.

Helping Students

By THOMAS PETERSON
Cal State Los Angeles

Like so many other schools, California State University, Los Angeles, has been inundated in recent years by students with poor writing skills. According to figures supplied by the statewide English Placement Test (EPT), CSULA has the highest percentage of such students in the entire State University system, with 60 per cent of its incoming freshmen requiring remedial English.

In an attempt to upgrade writing skills, the English Department instituted a new lower division writing curriculum in the fall of 1977 to supplant English 150, the former required freshman English course.

The new curriculum includes three four-quarter-unit courses: Basic Writing I (English 110), Basic Writing II (English 120), and Freshman English (English 190). English 110 and 120 are remedial courses which are graded on a Credit/No Credit basis and for which a student receives credit toward graduation. English 190 fulfills the lower division general education writing requirement.

All incoming freshmen are required to take the EPT and are placed in one of the three courses according to their performance on this exam; transfer students who have not completed an equivalent to English 190 are placed by our own placement test. Any student who places below the cut-off score for entering English 190 is permitted to take the course until he has successfully completed English 110 and/or English 120, as the case may be.

Of the three courses, English 110, developed and coordinated by Dr. Saralyn Daly, is the most innovative. A central focus of English 110 is to help the non-native speaker of English and those native speakers with nonstandard dialect interference; another central concern is to increase writing fluency. The course schedules each of its sections in once-a-week four-hour modules. Each module is in turn divided into smaller units. The four-hour time block allows students to capture in one session the entire writing process — from pre-writing to composing the first draft to revision and writing the final draft. Team teachers and tutors, functioning within the classroom, provide the student with assistance, encouragement, and feedback while he is actually writing. In addition, language labs and a computer program help students solve their syntactical, grammatical, rhetorical, and mechanical problems.

English 120 and English 190, coordinated by me, follow the format of the traditional composition class. English 120 has a common text for all sections and a common final that determines the entire course grade. Moreover, the final essay is graded by independent readers and NOT by the students' own instructors. (Students in English 110 also take a common essay final that is graded by independent readers.) English 190 sections, however, do not use a common text, but we have been experimenting with a common final based on a set of readings distributed and discussed during the quarter. Although English 120 and English 190 are organized along traditional lines, the students have tutoring support available through a center located in the library.

We at CSULA hope that the program that I have outlined above will offer the students the help they need to learn to write clear, correct, effective prose.

Thomas Peterson, Associate Professor of English, coordinates and teaches in the composition program at California State University, Los Angeles. He maintains close liaison with the community colleges, especially those in the North Los Angeles Region.

PRESIDENT'S MESSAGE

Links in the Chain of Being

One of the more popular rhetorical questions being asked of colleges in general and community colleges in particular concerns the mission of higher education. In the aftermath of Proposition 13, when funds and resources are suddenly subject to intense scrutiny, what, the colleges are being asked, is their reason for being.

Alexander Pope and the eighteenth century philosophers, in a less complex society, divided the universe neatly into a chain of being in which each part had a purpose, theoretically resulting in a smoothly functioning whole.

Although today's highly complicated existence can no longer be so neatly and comfortably catalogued, I do think that we all have distinctive functions of value to perform; and, while I would hesitate to place the community college among the nine hierarchical order of angels, I am convinced that this institution is unique and irreplaceable in the schemata of higher education. Because it is responsive to the community that supports it, the community college has been able to adjust to regional needs; because it is an ideal source of vocational training and professional upgrading, it has performed valuable service in that area; because it is the first and often the last hope for many who otherwise would not have access to higher education, it has proved to be the most democratic of institutions, providing solid education on a collegiate level, enabling some to "catch up" on training missed earlier, and providing at the same time lower division college work for transfers to four-year institutions. Thus, the community college is a three-purposed link in the educational chain of being: it provides special services to the community; it enlarges opportunities for learning and developing vocational and technical skills; and it serves the lower division of a baccalaureate program.

Where Does the English Discipline Fit?

As one of the most vital of human activities, communication — both vocal and written — is the key to the development of an enlightened person as well as the common factor that holds together a society or a culture. Thus, facility in a common, standard language becomes an important part in the success of an individual as well as of a society. In this context, the teaching of English cannot be confined to just one level or to one objective, but must be made available to all.

It is important, then, that we be able to provide instruction at various levels so that all students, whatever their motives for coming to college, can benefit from improvement in their language skills. At the same time, we should encourage the use of and requirement for standard English, not only in English classes but also in other areas of college work. When a student leaves a community college with a degree, we should be reasonably assured that he has attained enough language skill to qualify him as a competent user of the language.

Carrying our question of existence one step further, we may well ask, "Where does the English Council of California Two-Year Colleges fit in?"

One of the main functions of the Council is to encourage and develop local conferences within each of the ten regions of the state so that English instructors can meet each other and share problems and solutions as well as learn about different skills and techniques in teaching. Because of the local nature of these one-day or half-day conferences, conditions and needs peculiar to a region can be considered. Each region's two director-representatives have the responsibility for holding and developing these conferences so that the individual instructor will benefit without great expense in terms of time or travel. [See page 8 for a list of the two-year colleges.]

The twenty director-representatives in turn meet biannually, usually concurrently with like councils of the California State University and Colleges and the University of California, to consider matters of concern to the discipline on all levels. In addition, ECCTYC is represented in such state activities as the State Chancellor's Advisory Committee on Basic Skills and the California Postsecondary Education Commission's Intersegmental Committee on Writing, composed of representatives from the University of California, the Cal. State University and Colleges, the private colleges, the community colleges, and the State Department of Education. ECCTYC is unique among professional organizations in that it represents a discipline wholly within the two-year colleges, both public and private. But the real strength of the entire association lies in the interest and concern of the individual instructor, the most important link in the whole chain.

Thus, in answer to the queries of whether or not the community college has a mission, of what the disciplines are teaching, and of what ECCTYC is accomplishing, I think we can honestly reply that we are all trying to fulfill our responsibilities to the best of our abilities, each as a part of the whole, each a link in the educational chain of being. So that, while we cannot agree with Pope that the scheme of things is perfect and that "Whatever is, is right," we can assert with Ecclesiastes that "For everything there is a season, and a time for every matter under the sun."

GERTRUDE S. FUJII
Los Angeles Valley College

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Paying for Proposition 13

By JIM CAGNACCI
City College of San Francisco

What does the California Legislature plan to do to ameliorate the long-range effects of Proposition 13 in the 1979-80 academic year? Unfortunately, even the legislators are at odds on this issue. One group, thankfully a very small and relatively powerless one, would choose to provide no state aid, forcing community colleges to budget within drastically reduced local funding. The remaining legislators seem to be divided into two numerically and vocally equal groups: one favoring a one-year continuation of the "bail-out" program; the other demanding enactment of new legislation to provide a permanent system of financing community colleges in California.

Legislative aides and close observers of activities in Sacramento are betting that the supporters of the "bail-out" system will prevail. Too many weighty arguments are being martialed against any plan to effect a permanent change in community college financing at this time. Even the top echelons in the Department of Finance cannot decide to what extent Proposition 13 will finally affect state finances and the state surplus. Therefore, it seems reasonable to assume that the legislature will "buy time" through temporary subsidy.

What we really are faced with is a series of crises arising from the attempts of our college administrators to deal effectively with unprecedented conditions. Because the legislature will not act on these financial matters for several months, we can expect panic to reign at the local level. In many districts there will be austerity budget planning, March 15th letters, earmarking of programs for deletion, and other short-range "panic" solutions. As local austerity programs are formulated, they will reflect the degree of competence and wisdom present in proposals for cutting faculty, administrators, and services.

Even though all signs point to the fact that no legislation changing basic community college funding will pass before the Fall 1979 semester begins, this does not mean that legislators and committees are not working to answer the questions that such legislation will raise. The questions are indeed thorny ones. For example, will a change in the primary funding agent be interpreted as a change in employer? If so, will that strip employees of tenure? If the State does fund community colleges directly, how can a "no tuition" policy be continued when tuition is charged in all segments of higher education currently funded by the State? Must there be a leveling of instructors' salaries since the State could not be expected to deal with the diversity of salary schedules that presently exists? As local control disappears, what will fill the void: the State Chancellor's office? the State Board of Governors? CPEC? And what about collective bargaining; will it remain as it is, or will it come under AB1091?

Whatever occurs in the legislature will be influenced greatly by the actions of the Senate and Assembly Education Committees. In past years these committees were known entities, and the reactions of the members could be predicted fairly accurately. Remember, however, that the elections last November have forcibly and drastically changed the composition of these committees. The Senate Education Committee, always the more stable of the two, lost four members: Behr, Dunlap, Gregorio, and Stull. Four new members might well change the philosophy and the direction of the committee.

Proposition 13 created a myriad of problems. Unfortunately, none of them can easily be solved. Community colleges can expect to suffer from the effects of Proposition 13 for several years, not just for one or two. And during the crucial period ahead, the quality of local administrations is certain to be exposed and severely tested by the challenges confronting governance.

Summary of CC bills passed at end of last session and now in effect:

1. SB1804: repeals recent provision that employees who are members of the State Retirement System could work beyond age sixty-five.

2. SB2057: deletes lottery system for determining seniority of certificated employees whose hiring dates are the same; requires local Boards to justify in writing its determination of the order in which layoffs will occur within a group.

3. AB1256: authorizes a district to grant release time or leave of absence to a certificated employee who is currently serving as an officer of a statewide or national employee organization, provided the organization reimburse the district for any expenses incurred in such a release.

4. AB2670: provides a 6% annual increase, beginning fiscal 1979-80, in the amount of money transferred from State General Fund to the community college section of the State School Fund, and a 6 per cent annual increase in community college funds for special education; tied to this increase is a prod to local districts to hire an increased number of physically disabled employees.

Proposals already submitted for consideration in this legislative session:

1. Vasconcellos has resubmitted his proposal to guarantee pro-rata pay and benefits to part-time employees. Since this proposal failed the two previous times it was introduced, it seems unlikely to pass this session, especially in the wake of Proposition 13.

2. SCA13, introduced by Senator Alquist, would establish one unified system of higher education under a twenty-five member board.

UPSTATE
DOWNSTATE

"UPSTATE/DOWNSTATE" welcomes contributions from member colleges of the ten regional zones of California two-year colleges. These articles might describe a regional conference, a program of liason with community high schools, a special community service English offering, an out-reach English program, an unusual course, a different approach. Send your article, from 250-500 words, typed, double-spaced, to Bob Dees, Regional Editor, Orange Coast College, 2701 Fairview Rd., Costa Mesa, CA 92626.

News From Our Regions

REGION II: SAN FRANCISCO BAY

Directors: Marlene Griffith, Laney College and John Callen, City College of San Francisco

The eighteen colleges of the San Francisco Bay Region will hold their annual ECCTYC conference for English instructors on Saturday, May 5, at Mills College in Oakland.

The half-day program will begin at 9 a.m. with a workshop session in which participants will explore the myths surrounding the caliber of freshman composition courses offered at the various levels of higher education within the region. A random sampling of student essays and course materials from the UC Berkeley campus, the State University campuses, and the local community colleges will be available.

Following that study, a second session will deal with those skills an instructor of general English can expect an ESL student to have mastered upon entering the general English program. Special tips on providing needed assistance to these students will be given.

The two workshop sessions will be conducted in sequence, ending with a sherry hour from 12 to 1 p.m.

REGION V: SOUTH VALLEY

Directors: Bill Decker, College of the Sequoias and Howard Walters, Porterville College

The seven colleges of the South Valley Region are meeting March 15 at College of the Sequoias. From 3 to 5 p.m. the participants will meet in small discussion groups to consider such topics as placement testing, holistic grading, study skills programs. Following these meetings, everyone will gather for a wine and cheese social hour to get better acquainted with one another and to share ideas and comments about their mutual concerns.

REGION VII: NORTH LOS ANGELES

Directors: Genevieve S. Meyer, Los Angeles Trade-Techical College and Sr. Joseph Adele Edwards, Mount St. Mary's College

The annual conference for English instructors from the eighteen colleges of the North Los Angeles Region is set for Thursday, March 15, at West Los Angeles College from 1:30 to 4 p.m. One session of the program will be devoted to Tom Peterson, Chair of Freshman Composition and Remedial Curriculum at CSU Los Angeles, who will conduct a workshop on English composition instruction. Dr. Peterson will include discussion of the CSULA English placement operation, explanation of the two-level remediation program now functioning there, and demonstration of the objective system of grading essays currently in use for lower division composition at CSULA. Instructors outside of Region VII may attend the conference.

The annual regional meeting of English Chairpersons met on November 16 at West Los Angeles College as guests of Gretchen Marlotte, Chair of English at West L.A. The major item under discussion was conference planning. Other major business included discussion of agenda preferences for the 1979 statewide ECCTYC Conference of Chairpersons of English to be held on November 2 and 3 in Newport Beach; and discussion of the "Recommendations of the English Subcommittee on the California State Chancellor's Advisory Committee on Basic Skills," recommendations that may ultimately form state criteria.

John Clendenning, Chair of English at CSU Northridge, reported on the current state of English throughout the nineteen campuses of CSUC and predicted that a junior level proficiency requirement for all students would soon be adopted. Focusing upon his own campus, he reviewed the freshman composition requirements, English placement, and remedial instruction. Dr. Clendenning expressed concern over the declining enrollments in English, but he noted increased demand for writing courses.

Tom Peterson reported on campus developments in his area at CSULA and gave a detailed account of his experience with the "Chicago system" of essay scoring developed by Dr. Rosemary Hake.

Born Again Teacher . . . . from page one

teaching programs in the schools where Fellows are teachers, administrators, or curriculum specialists.

The twenty-five teachers who assemble for the Summer Institute are acknowledged as University Fellows. They receive a stipend of $500., tuition free summer school status, 8 graduate units in English and membership to the UCLA Faculty Center. Fellows are selected from those nominated by school districts, English departments and former Fellows.

A recently instituted program of the UCLA Writing Project focuses solely on the junior high school. A grant from the University of California makes available an on-going series of Saturday Seminars for junior high teachers in the greater Los Angeles area. The seminars will take place on the Westwood campus during the winter, spring and fall quarters. Designated as Chancellor's Fellows, participants will share composition techniques and strategies, and meet with consultants whose expertise is writing on the junior high level. They will receive a stipend and a certificate of participation from Chancellor Charles R. Young.

Professor Everett L. Jones of UCLA's English department is Director of the UCLA/SMC Writing Project. Once asked to describe what the CWP is all about, he thought for a moment and then replied: "It has taken the old NDEA institutes and other similar programs and replaced them with something that resembles one third seminar, one third group therapy and one third religious experience." As his co-director I can add only, "Amen."

The author of this article has taught English at Santa Monica College since 1956. Currently he is Co-Director of the UCLA Writing Project. One of his degrees — an honorary Doctor of Divinity — was conferred on him by the Church of Universal Truth as the result of an ad he answered in the now defunct Los Angeles Free Press. This explains his evangelical zeal.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

"Grammar, Not Torture"

By RICHARD BOOTH
Crafton Hills College

We're sitting in a living room somewhere playing word association. You throw the words "grammar and usage" at me and then wait expectantly. There may even be a mild challenge in your eyes. After all, we English teachers should be adoring guardians of grammar. You want me to say "lovely" or "treasure" or Gollum's reverential favorite, "my precious." But instead I am victimized and exposed by the spontaneity of the game.

When you toss those words at me, I instantly see a grotesque scene: an endless line of perspiring students plodding along on a treadmill, never making progress as they groan rhythmically to the beat of a grammarian's drum. So I blurt out "treadmill" and look quickly at a nearby bookshelf for a copy of *Roughing It* or *Huckleberry Finn* as though searching for aspirin. Twain has always been my antidote for grammar. He probably never made his daughters diagram sentences.

So my heresy stands revealed: I always prefer novels to grammar books. I would rather talk about *Sons and Lovers* than the *Harbrace College Handbook*. Still, like most of my peers, I believe my students should know the grammatical rules that keep English from flying apart into fragmented gibberish. But if I can set aside the novels and motivate myself to tackle a basic writing course (or three), what text can I lean on? Do grammar workbooks exist that won't fatten withdrawal rates in remedial English courses?

Penelope Choy recently wrote such a book. If you haven't taken a look at *Basic Grammar and Usage*, you should. I am trying it, and my students use it with few complaints. And the rules seem to be sinking in. Choy has condensed the traditionally deadly slugs of explanation without sacrificing clarity; she has created exercises that quickly challenge students without frightening them; and she has even injected some enlightening tidbits of information — trivia if you will — into the exercises and unit reviews. The order in which the units are arranged strikes me as perfect: identifying subjects and verbs; subject-verb agreement; pronoun usage; compound and complex sentences versus run-on sentences and fragments; punctuation; and capitalization, placement of modifiers, and parallel structure.

While Penelope and I have not met, I think I know something about her tastes and interests. Judging by the topics covered in the book's review sections, she likes Shakespeare, diamonds, Chinese restaurants, and the English language. On the last subject she qualifies as an expert; *Basic Grammar and Usage* proves that point conclusively.

□ BASIC GRAMMAR AND USAGE by Penelope Choy Harcourt Brace Jovanovich, Inc., 1978, 199 pp.

ABOLISHING GRAMMAR

The following article appeared in the *Los Angeles Times*, January 14, 1978, Part 1, pages 2, 11. Excerpts from it are reprinted with kind permission from United Press International.

By BOBBY RAY MILLER
United Press International

Sentences. Grammar. No longer practical. Old habits. Abolish them.

If two English teachers at Eastern New Mexico University get their way, American students soon will be taught to write much like that — no rules, no sentence structure.

Johnny can't read. Why? Because Johnny won't read. Don't change Johnny. Then what? Change grammar. Better yet. Abolish rules.

Abolish punctuation. Particularly the apostrophe. No difference in it's and its. Apostrophe not useful. Verbs. Adverbs. Nouns. Ugh. Who cares anyhow? Zzz.

Word meaning. Images. Ahh. That's better. Freedom for the writer! Ain't it beautiful? Words create images. People think images. Or pictures. Not sentences.

The apostles of this new discipline are Stanley Berne and Arlene Zekowski, associate professors of English at Eastern New Mexico University. Between them they have published 15 volumes of novels, short stories, poetry, plays and criticism.

They want a new "grammarless language." They say the 300 or so rules governing English grammar are arbitrary and are so complicated they drive students away from literature, both reading and writing . . . .

In an interview in New York, the professors discussed their proposals and their latest books on the subject, Miss Zekowski's "Image Breaking Images" and Berne's "Future Language."

"Who needs grammar?" Berne asked. "Did God give grammar to Moses on the Mountain?"

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". . . We are concerned with the idea of expressing feelings. Arbitrary rules of grammar prohibit that. If English teachers don't realize it and begin teaching that way, they're going to lose touch with the reality of the language. They're already in danger of losing touch."

"Arbitrary sentence structure is logical," Miss Zekowski said. "But the brain isn't logical. You don't think in sentences. You think in terms of patterns and images. It's random association."

"Grammar," she said, "is elitism. I wish to destroy what is dead, lifeless and snobbish."

"Grammar and spelling," Berne said, are "the property of a once privileged minority class imposing its order on a willing majority anxious to rise out of its own supposed ignorance and vulgarity.

"The arbitrary rules are the cause of the decline in interest in English," Berne said. "It has already caused a decline in literacy that is alarming. Teachers want to blame it on TV. But it isn't TV. It's grammar that's to blame.

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"The language changes. We must recognize that and adapt to it. Old English was a beautiful language. So was Middle English. Just look at Beowulf and Chaucer. But people today can't understand it easily, if at all. The language has changed since then. It hasn't stopped changing. English teachers have to change. We've got to gear up or go under. . . ."

Calendar

ECCTYC NORTH LOS ANGELES REGIONAL CONFERENCE FOR INSTRUCTORS OF ENGLISH.

15 March 1979, West Los Angeles College. Featured speaker: Dr. Tom Peterson, CSULA. For information call Sister Joseph Adele Edwards, Mount St. Mary's College, Doheny Campus, 213-746-0450.

LOS ANGELES COUNTY TEACHING OF LITERACY CONFERENCE.

22 March 1979, Pasadena Hilton Hotel. Featured speakers include Angie Papadakis, L.A. County Board of Education; Nicholas Silvaroli, Professor of Reading, Arizona State; Fred Brengelman, CSU Fresno ("Making Sense out of English Spelling"); Richard W. Lid ("Research and the Teaching of Writing"). For information call Marian Schilling or Julia Gottesman at L.A. County Education Center, 213-922-6355.

SOUTHLAND COUNCIL OF TEACHERS OF ENGLISH SPRING CONFERENCE.

31 March 1979, Los Angeles. For more information write SCTE, P.O. Box 4427, Whittier, CA 90607.

CCCC 30th ANNUAL MEETING: "WRITING: A GROSS DISCIPLINARY ENTERPRISE."

5-7 April 1979, Radisson Hotel, Minneapolis, Minnesota. Featured speakers include Wayne C. Booth, George M. Pullman Distinguished Service Professor of English, University of Chicago; Allan Collins, Center for Reading, University of Illinois; John Richard Hayes, Psychology Department, Carnegie-Mellon University. For additonal information write NCTE, 1111 Kenyon Road, Urbana, IL 61801.

4 April 1979, Pre-Convention Workshop on Testing. "The Assessment of Student Writing: A Workshop in Holistic Scoring." The workshop will be conducted by Evans Alloway, Director of Program for the Assessment of Writing, Educational Testing Service, and will be limited to one hundred participants.

WESTERN COLLEGE READING ASSOCIATION 12th ANNUAL CONFERENCE.

7-15 April 1979, Honolulu and Kailua-Kona, Hawaii. For further information write Western College Reading Association, P.O. Box 4576, Whittier, CA 90607.

BI-ANNUAL ECCTYC BOARD OF DIRECTORS MEETING

26-27 April 1979, Coronado Hotel, Coronado, CA.

ECCTYC SAN FRANCISCO BAY REGIONAL CONFERENCE FOR INSTRUCTORS OF ENGLISH.

5 May 1979, Mills College, Oakland. 9 a.m. to Noon. John Callen, City College of San Francisco, 50 Phelan Ave., San Francisco 94112; or Marlene Griffith, Laney College; tel. 834-5740.

(Items to be included in the Spring issue "Calendar" must reach *i.e.* by 27 April 1979.)

new from Holt in '79

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W. Royce Adams, Santa Barbara City College
A basic composition text built around the steps listed in title. Nine essays new in the second edition.
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ECCTYC DIRECTORY

The English Council of California Two-Year Colleges is comprised of all public and private two-year institutions throughout the State. For your use we have compiled a directory (albeit an unusual one) of these colleges by region and have included under each regional heading the corresponding California State University and Colleges and University of California campuses.

Region I: Northern California Directors: Joe Fitschen, Lassen College; Gordon Taylor, Yuba College.

Two-Year Colleges — Butte College, Oroville; College of the Redwoods, Eureka; College of the Siskiyous, Weed; Feather River College, Quincy; Lassen College, Susanville; Mendocino College, Ukiah; Shasta College, Redding; Yuba College, Marysville.

Four-Year Institutions — University of California, Davis; California State University, Chico; California State University, Humboldt.

Region II: San Francisco Bay Directors: Marlene Griffith, Laney College; John Callen, City College of San Francisco.

Two-Year Colleges — Canada College, Redwood City; Chabot College, Hayward; City College of San Francisco, San Francisco; College of Alameda, Alameda; College of Marin, Kentfield; College of San Mateo, San Mateo; Contra Costa College, San Pablo; Diablo Valley College, Pleasant Hill; Indian Valley College, Novato; Laney College, Oakland; Los Medanos College, Pittsburg; Menlo College, Menlo Park; Merritt College, Oakland; Napa College, Napa; Ohlone College, Fremont; Santa Rosa Junior College, Santa Rosa; Skyline College, San Bruno; Solano College, Suisun City; Vista College, Berkeley.

Four-Year Institutions — University of California, Berkeley; University of California, Davis; University of California, Santa Cruz; California State University, Hayward; California State University, San Francisco; California State College, Sonoma.

Region III: San Francisco Southern Bay and Monterey Directors: Nayan McNeill, Foothill College; Dick Lundquist, Cabrillo College.

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Four-Year Institutions — University of California, Berkeley; University of California, Santa Cruz; California State University, San Jose.

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Two-Year Colleges — American River College, Sacramento; Columbia College, Columbia; Cosumnes River College, Sacramento; Deep Springs College, Deep Springs; Humphreys College, Stockton; Lake Tahoe Community College, South Lake Tahoe; Merced College, Merced; Modesto Junior College, Modesto; Sacramento City College, Sacramento; San Joaquin Delta College, Stockton; Sierra College, Rocklin.

Four-Year Institutions — University of California, Davis; California State University, Fresno; California State University, Sacramento; California State University, Stanislaus.

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Four-Year Institutions — University of California, Davis; California State College, Bakersfield; California State University, Fresno; California Polytechnic State University, San Luis Obispo.

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Four-Year Institutions — University of California, Los Angeles; University of California, Santa Barbara; California State University, Northridge; California Polytechnic State University, San Luis Obispo.

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Four-Year Institutions — University of California, Los Angeles; University of California, Santa Barbara; California State University, Los Angeles; California State University, Northridge.

Region VIII: South Los Angeles Directors: Virgil Sessions, Orange Coast College; Richard NcIntosh, Cypress College.

Two-Year Colleges — Cerritos College, Norwalk; Coastline Community College, Fountain Valley; Compton College, Compton; Cypress Junior College, Cypress; El Camino College, Torrance; Fullerton Junior College, Fullerton; Golden West College, Huntington Beach; Long Beach City College, Long Beach; Marymount Palos Verdes College, Palos Verdes Peninsula; Orange Const College, Costa Mesa; Saddleback College, Mission Viejo; Santa Ana College, Santa Ana.

Four-Year Institutions — University of California, Irvine; University of California, Los Angeles; University of California, San Diego; California State University, Dominguez Hills; CALIFORNIA State University, Fullerton; California STATE University, Long Beach.

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Four-Year Institutions — University of California, Riverside; California Polytechnic State University, Pomona; California State College, San Bernardino.

Region X: San Diego Directors: Julie Hatoff, Mira Costa College; Ann Clutinger, San Diego Mesa College.

Two-Year Colleges — Cuyamaca College, El Cajon; Grossmont College, El Cajon; Imperial Valley College, Imperial; Mira Costa College, Oceanside; Palomar College, San Marcos; San Diego City College, San Diego; San Diego Evening College, San Diego; San Diego Mesa College, San Diego; San Diego Miramar College, San Diego; Southwestern College, Chula Vista.

Four-Year Institutions — University of California, San Diego; California State University, Long Beach; California State University, San Diego.

inside english

Vol. V, No. 3

Journal of the English Council of California Two-Year Colleges

June 1979

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inside english

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Looks at literature

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Literature Enrollment Declines

by Sandra J. Edwards
Center for the Study
of Community Colleges

How is literature faring in the community college? Under the auspices of the National Endowment for the Humanities, the Center for the Study of Community Colleges sought to assess the status and strength of the humanities in the two-year college. The results of courses in 1975 and 1977 and a survey of faculty in 1975 presented a picture of the humanities generally and literature specifically.

Course Survey

Among the questions considered in the course survey were: To what extent are enrollments in literature increasing proportionately with total two-year college enrollments? To what extent are courses offered in different areas of literature in the two-year colleges? What has happened to enrollments in these areas? Do literature enrollments in the West conform to national enrollment patterns?

The relative strength of literature was assessed by comparing total literature enrollments in 1975 and 1977 with total humanities and total college enrollments from a representative sample of 178 community colleges. Results showed that from 1975 to 1977, while total humanities enrollments dropped just slightly (2.9%), literature enrollments fell 13 percent. Overall community college enrollment increased 7.4 percent during that period. In 1975 literature ranked third highest (behind history and political science) in enrollments among humanities disciplines; in 1977 it had dropped to fourth place (behind history, political science, and foreign languages).

Literature was subdivided into seven categories: Introduction to Literature, Survey of Literature (American, British, world), Genre (poetry, fiction, drama), Authors (Shakespeare, Hemingway), Group Literature (ethnic, women's literature), Bible as Literature, Popular Literature (science fiction, occult literature), and Classics (including mythology and folklore). Introductory courses comprised nearly 60 percent of the total literature curriculum and enrolled two-thirds of the students in literature. Genre ranked second with about 17 percent of the courses and enrollments. The other groupings—Authors, Group Literature, Bible as Literature, Popular Literature and Classics—accounted for the remainder in the order listed. Little change occurred in this hierarchical pattern between 1975 and 1977.

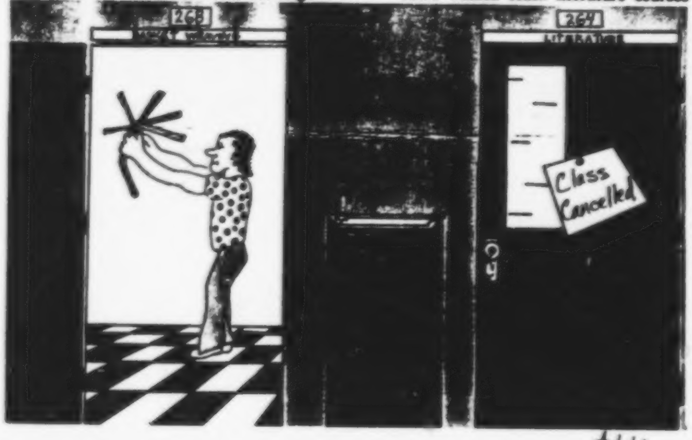
Looking at the change in course enrollments for the seven different kinds of literature courses, all but Bible as Literature suffered a decline from 1975 to 1977. Enrollment in Classics dropped most sharply (-45%); colleges in the West, which enroll proportionately more students in the Classics, showed less decline in enrollment than any other geographical region (-24%). The greatest decrease among western colleges occurred in Group Literature course enrollment, although the decline in actual courses offered was minimal. Unlike the total sample, Bible as Literature did suffer a decrease in enrollment in the West. Community colleges in the West accounted for the largest enrollments in all types of literature courses, except Introduction to Literature. This result stems particularly from the relatively high number of large colleges (with enrollments over 7,500)- which are found in this region. Larger colleges can more easily offer and attract significant enrollments in a wider range of courses.

Faculty Survey

In 1975 a representative sample of 1,493 two-year college faculty members was surveyed by the Center for the Study of Community Colleges. This report of the study compares the literature faculty to their colleagues in the humanities. Literature faculty represent the largest subgroup of humanities faculty. Yet, in average number of courses offered and in enrollments, literature does not rank first. Considering this finding, it is not surprising that English faculty find themselves trained in literature, but teaching mostly composition (Shugrue, 1970; Cohen, 1978). Average English faculty workloads may often be composed of one literature course and several writing courses. Thus, ten literature courses may be taught by ten literature faculty, while ten history courses may require the services of two or three history faculty.

More women teach literature courses than any other humanities courses, except for foreign languages. The fewest number of ethnic minorities are found in this area. Literature faculty have somewhat more experience than the total humanities group. Fewer teach part-time and they are least likely to be employed at jobs in addition to their positions at the colleges.

When asked whether they look to high school or university faculty as sources of advice on teaching, the two-year college literature faculty appear more autonomous than faculty from other humanities disciplines. Literature faculty do tend, more than most of their colleagues in other disciplines, to be affiliated with professional organizations. They read professional educational journals more than any other group, except history instructors. This faculty express an interest in more professional development, although they view this development in the form of taking university courses, rather than earning doctoral degrees. The reported findings may be partially attributable to the full-time status of many of the literature faculty.



State of the Arts

(Continued on Page 8)

ENGLISH COUNCIL OF CALIFORNIA
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Editors' Viewpoint

Ah, spring: sunny days (we just heard that it hailed in Davis) and warm nights (what did you have your electric blanket turned to?). Student lovers are popping up like daisies on the grass of our campuses, and as they bill and coo, we read their final exams and their final papers and agonizingly (or joyfully) determine their final grades.

And into all of this comes the final edition of the fifth volume of *inside english*. As you can see, this number is filled with your wonderful responses to our plea in the last issue to "practice what is preached, *i.e.*, WRITE!" Many of you took on, in one way or another, the article on abolishing grammar. Others of you considered the whole question of writing—especially, why words don't flow as easily as we might like them to. We hope that this issue will also stimulate your desire to express yourselves in a public forum.

Volume six of *inside english* will have a different publishing schedule, for we will now be a quarterly journal rather than a tri-annual one. Thus, the issues will be published (and named) September, December, March, and June. We hope also to print twelve pages rather than eight pages each issue. To ensure the success of both these changes, we need your continued—even increased—support. We would like to expand our Reviews section; certainly more than two of you have used or have encountered a book you believe is a valuable teaching tool or have seen a multi-media program you thought useful. More articles detailing actual projects would both help our colleagues and stimulate responses from them.

And what about teaching literature to your students? Are you walking in each day to greet fifty eager students or fifteen—or five? Do your students get excited about the beauties of Shakespeare sonnets or Thomas villanelles, about the search of Marlow for Kurtz and the issue of good and evil? Or do they ask you what all this stuff means, anyway, and how is it going to help them get a job? Let's hear how you keep your sanity while those around you feel like getting into bed, assuming the pre-natal position, and turning their electric blankets up to nine. What do you think about the findings of Sandy Edwards of the Center for the Study of Community Colleges, our front page piece? Do you think the "Madison Avenue" approach that Nina Theiss, Chairperson of English at Santa Monica College, outlines on page 3 is necessary or desirable?

Since we will be publishing an issue in September—one that will arrive in your mailboxes by September 24, we need to hear from you VERY SOON, certainly no later than July 3. Be sure to send to us any announcement of honors to you or your colleagues, notices of conferences in your regions, and information about special programs your college may have. And remember: we thrive on your input—your letters, your reviews, your information, your articles.

As you read this issue of *inside english* notice how rich it is with varying points of view and various considerations. This is truly YOUR journal; let's keep it that way.

Barbara Bilson
Frances Kurilich

Letters

WHY NOT?

Dear Editors:

All right, so now we've all had one more condescending, rather bemused chuckle at the expense of Berne and Zekowski. I do trust we all realize that it is decidedly moot—as well as entirely irrelevant—whether their manifesto is even intended seriously (or am I overly skeptical in suspecting specters such as academic ascension, publicity, and pecuniary profit may well be hovering about their "proposals"?). This is no real menace; it's not even a particularly ingenious joke.

Why not spend some space taking to task more genuine threats, for instance James Macrorie's alarmingly influential Summerhillian softheadedness (*Uptaught*), together with the whole Free Writing farce in general, lame stepchildren begotten of a misunderstanding of Benjamin Spock by way of late Sixties psychedelia by way of God knows what.

Why not a column designed for the sharing of single or sequence lesson plans?

Why not more articles like Rae Jeane Popham's (i.e., clear, concise, practical, and unpretentious)?

Why not fewer limericks?

Why not surprise me and publish this letter? (But please don't tell any of my colleagues that I just used a cliche.)

ANDREW J. SACKS
Victor Valley College

Editors' Note: See Dr. Lyndon D. Sundstrand's article "An Apostrophe to Grendelian Grammar" on page 4.

"ABOLISHING GRAMMAR"?

Dear Editors:

In your reprint of the Los Angeles Times story on "Abolishing Grammar," you quote Miss Zekowski as saying, "Arbitrary sentence structure is logical, but the brain isn't logical." This has to be one of the most absurd statements ever made in print.

If we accept the premise that arbitrary sentence structure is the product of the human brain—and the word "arbitrary" commands such premise—we must also accept that if it (the arbitrary sentence structure) is logical, the brain that created it is also logical.

A second absurdity is the apparent supposition of Zekowski and Barnes that grammar should be abandoned simply because it doesn't serve the masses. If Barnes and Zekowski were logical people (which by Zekowski's own statement they are not), they would see that such a position makes no more sense than abandoning all codes of moral, ethical, and social behavior simply because most people can't even name the Ten Commandments, as one example of a moral code, and are not particularly inclined to follow the few commandments that they can name.

One could write a book in refutation of these "imagists," but all one needs to do is to look closely at the few direct quotations that were included in the article. Did you notice? Not one misspelled word. Not one sentence fragment, misplaced comma, or any other deviation from the "good old rules." They have been grammatical in attempting to discredit grammar, thus encountering a dilemma similar to that faced by Archibald MacLeish in his attempt to use words to write a poem saying that a poem is not made of words.

ANSEL GRAY Humanities Division
San Diego City College

More Letters on Page 8

Dear Editor:

The faculties of Orange Coast College and Golden West College are presently demanding a hearing from the Board of Trustees of the Coast Community College District over that District's recent accounting of instructional salaries under the State's 50 percent rule. While the District has claimed to the State that it is only 3/10 of one percent short of the State required 50 percent of the total district budget, teachers have evidence that the actual difference may be 7 percent, or nearly 3 million dollars.

In an era of post-Prop. 13 cutbacks, when courses are being cancelled and teachers are being threatened with lay-offs, it is vital that faculty everywhere take an active role in watching closely over and participating in the budgetary planning traditionally done by administrators. As teachers, we have an obligation to see that educational tax dollars go for education, not for administrative pet projects and administrative salaries. As the State code mandating that 50 percent of any school district's budget go toward instructional salaries recognizes, education takes place in the classroom, resulting from an exchange between teachers and students. The teachers of the Coast Community College District are now questioning district allocation of funds in an effort to insure that the public and our students get the education they are paying for.

JUDY JERNIGAN
Assistant Professor of English
Orange Coast College

COOPERATION CAN EFFECT CHANGE

Dear Editors:

During the initial year of Saddleback College (or the second year at the latest) fifty students were enrolled in each section of Freshman Composition. I wrote a letter to the president of the board and requested of Cal State University, Long Beach, and Cal State University, Fullerton, that their English Department chairpersons do the same. The letters indicated that such numbers in composition classes were intolerable and indefensible. The CSU's also indicated that they didn't want the graduates of such a program. It worked! Class size was reduced to thirty (or twenty-five). Cooperation—and pressure from the top—CAN effect change.

VIRGIL SESSIONS
Chairperson
Language and Literature Division
Orange Coast College

Editors' Note: At its Board of Directors' meeting April 26-27, ECCTYC passed the following resolution: "In order to ensure more and improved writing by high school students, ECCTYC recommends substantially reducing the composition load of high school English teachers."

UPPING LITERATURE ENROLLMENT

Madison Avenue Comes to College

by Nina Theiss
Santa Monica College

For the past two or three semesters, as the first day of classes approached, those of us teaching endangered literature classes at Santa Monica College have been making more frequent trips to check the enrollment figures on the computer printout than small boys beating a path to the refreshment stand at Dodger Stadium. But we have returned to our offices less satisfied than the boys clutching their hotdogs and Pepsi's, as we have nervously watched enrollments hovering below the established minimum of eighteen. Tired of the pressure of not knowing what our schedules would be, we decided last fall to overcome our antipathy toward the techniques of Madison Avenue. We advertised our courses, trying to make students more aware of them as they select their programs from a growing number of courses, all of which must look equally valuable in the schedule of classes listing only title, time, room, and instructor.

We took advantage of the good fortune of having the journalism instructors as members of the English Department and with their help developed a pamphlet detailing our literature offerings. Each instructor wrote a descriptive paragraph of his course in a more personal, emotional style than that of catalogs, directing his remarks to the student and emphasizing aspects of the course that have proved most popular: particular reading assignments, video performances of dramas, and special field trips. Some instructors added titles catchier than those in the college catalog; for example, our three surveys of American literature courses are entitled "Triumph: Romantic and Transcendental"; "Confrontation: Self and Reality"; and "The Growth of Despair." (These titles appear as subtitles in the schedule of classes but do not appear in the catalog.) To enhance the appearance of the pamphlet, we hired talented students to provide line drawings of authors and other figures associated with the courses and had the pamphlets printed in the print shop of the college. Before registration began for the spring semester, we distributed them in our English I classes and in our literature classes and placed some copies in the library, in the counseling offices, and near the registration lines. We plan to distribute them again in June in an attempt to influence registration for the fall.

We doubled our efforts to publicize courses that had repeatedly had low enrollments by printing flyers on colored poster cards, again using line drawings to attract attention and adding times of classes and instructors' names. These we posted on bulletin boards throughout the campus and distributed to our classes. We also inserted half-page descriptive notices in the schedule of classes.

Two years ago we began a group of half-semester courses in individual authors. Enrollment was sufficiently high to continue to offer them, but not high enough for us to feel secure about their continuation. Last spring we prepared a list of authors' names and circulated it in classes to poll student interest in particular writers. In the fall our enrollment increased somewhat, perhaps because of the psychological effect of asking students for their opinions and perhaps because of the publicity the courses received. We intend to repeat the poll periodically. (It is interesting to note that the "winners" of the poll were Poe and Tolkien.)

We have deplored the decline in enrollment in the traditional literary offerings, a decline that we have experienced along with everyone else, but we have attempted to compensate with the introduction of new courses. We have had good luck with a course in children's literature that has appealed to parents and to students in early childhood education. We were astonished by the interest in short courses in—believe it or not—Joyce and Yeats that have succeeded in our evening program. A course called "Film and Drama" has increased in popularity since the instructor has concentrated on films and plays of the 1960s, a decade for which there appears to be nostalgia. A new course called "Introduction to the Humanities," which touches on all of the arts, appeals especially to students who have traveled abroad and inspires enthusiasm in some for additional literature courses, as well as for courses in music, art, history, and philosophy.

Another technique that we plan to explore further is double listing. Enrollment in our course "Literature of the Bible" grew when we listed it in the schedule of classes under Religious Studies as well as under Literature.

We make no claims of having permanently solved the grave problem of declining enrollments; but for the time being, except for one or two remaining trouble spots, our enrollment has increased enough that we feel reasonably certain that our literature offerings are no longer dwindling. Consequently, the department has concluded that we should continue efforts to promote our courses.

We recognize at least one risk that we are running: that we may create a false and fleeting interest in literature among students who are swayed only by our rhetoric or who are incapable of understanding and appreciating the material in the courses. We agree that we have gained nothing if the quality of our courses diminishes in a rush to increase quantity of students and courses. Many of our students transfer to four-year institutions, and we wish to prepare them adequately and to take pride in their achievements after they transfer. But so far we have not observed negative effects. Our drop-out rate is much higher than we should like, but not higher than it has been for several years. Perhaps the explanation is that we have increased enrollments not by large numbers of unqualified students who immediately drop out, but by just enough to move our courses above the level of risk of cancellation.

Like it or not, we must participate in a competition for students. Committed as we are to the belief that the study of literature is essential to a liberal education, we have conceded that we must seek ways to keep the discipline alive during this period of emphasis on vocationalism.

Nina Theiss is English Department Chairperson at Santa Monica College.

EOPS at Orange Coast College

by Bob Dees
Orange Coast College

Not uncommonly, students who lack basic skills in hearing, speaking, reading, and writing English need a great deal more instruction than traditional remedial courses can provide. And just as often, whether they eventually pass Freshman composition or not, these students' general weaknesses in English continue to hinder their achievement in college and lessen their chances for success in the community.

The English Department at Orange Coast College, however, may have a new, competency-based program that could change all of this for students and teachers alike. Under the auspices of the Extended Opportunities Programs and Services, EOPS English at Orange Coast College is designed for students who are weak in English skills and who may best benefit from a total-approach program—one that simultaneously incorporates Freshman Composition with a wide base of language support classes.

All EOPS English students enroll for seven hours of instruction and six units of credit, in a schedule that includes Freshman Composition and one of several types of support classes. Learning is actually hierarchical: that is, each student begins improving his English language skills at the level he is when he enters the program, rather than attempting to do what he is not ready for. Since the program includes mostly Asian and Spanish-speaking or surnamed students, a battery of assessment devices is used to determine each individual's proficiency level in English as soon as the course begins. Test results in grammar, punctuation, and general writing ability are combined with reading and listening scores and the results of an oral interview. These then determine where the student should begin in the sequence of listening, speaking, reading, and writing instruction which the program offers. After that, the student's rate of progress in the course depends on his individual needs and rate of success; he works on one language skill at a time until he achieves the competency level set for him by the instructor.

Aided by both team-taught classes and programmed learning modules, an EOPS English student may complete the entire program in only a few months or over several semesters. The length of time depends only on how long he needs to gain college level language abilities and, ultimately, write well enough to complete the freshman composition part of the course successfully. At that time, he not only receives credit for completing the composition course itself, but he has also greatly improved the general language skills he needs elsewhere in his life.

Funding for EOPS English comes from state and federal grants which provide monies for programs aimed at teaching financially and culturally disadvantaged students. Roslyn Snow, Alicia Ramirez, Minette Carter, and Margaret Callanan team-teach the nearly 200 students in the program, and results have been inspiring: so far four students have passed through the program and gone on to enroll at UC campuses for next year. Reading skills for all students have improved an average of two grade levels since the beginning of this year; writing levels have already advanced from sentences to whole paragraphs, essays, and even the research paper. EOPS English is popular with the students, and everyone agrees that the program is serving a critical need for those kinds of students who might never survive a composition course—or college in general—without it.

An Apostrophe to Grendelian Grammar

A FEW WORDS IN DEFENSE OF COMMON SENSE

by Lyndon D. Sandstrand
Citrus College

Well, well. Here we are back to the old abolish-grammar-save-the-language-from-the-pedantic-pundits-of-perfect-prose bit. Miss Arlene Zekowski and Mr. Stanley Berne remind us that "the language changes." We're invited to look at *Beowulf* and Chaucer for proof. No stodgy rules there. Grendel never uses a single apostrophe. Grendel's mother simply roars—creatively though, she's a free spirit. Hrothgar's folks knew what she wanted. They had little trouble picking up on her thesis: "Me eat up you puny punks."

However, (I need this transition of contrast. I'm not nearly so direct as the Clan Grendel.) neither I nor my students are living in pre-Christian Denmark. Nor am I particularly committed to saving the language from the pedants or the barbarians. Language takes its own course, and I'm inclined to think that there's not much one can do to direct the pattern of change. I'm a teacher trying to teach my students about the art of communication in the good old USA in the latter part of the twentieth century. Thus, I'm concerned with the effectiveness and result of instruction. This is not to say that I don't have an interest in the theory of language. I do. I'm supposed to love language. I do. I do! (Grendel's mom is awfully appealing too.) On the other hand, I can afford to be a dilettante with my colleagues, but my central task is to teach my students how to write effectively.

Their writing needs to be understood and accepted by their readers. As I see it, my students' readers are not linguists nor apostles of reform. These readers believe in, say champion, the comma, the semicolon, and even the much maligned apostrophe. (Why the apostrophe? I like apostrophes, especially John of Gaunt's apostrophe to England.) These readers of my students' writing tend to be critical about grammar and punctuation. They're judgmental too. A misspelled word, a misplaced comma, even a missing apostrophe, frequently evokes wholesale condemnation of the writing and the student. God help the poor student who has been led to believe that grammar doesn't count, that spelling isn't important and that punctuation is irrelevant. What could be more unkind? Not everyone is as forgiving as we English teachers. Now it's okay for us to debate the subject among ourselves, but it's a terrible injustice to experiment with our students' lives, to make them victims to our pet theories and send them into a critical and unforgiving world. We owe them a fairer shake.

If we are going to teach students to write, we ought to consider to whom they are directing their efforts. They have to write for our colleagues in other disciplines who appear to be somewhat critical of their writing skills. Have you ever been treated to the call of the wild pedagogue? "What the hell are you teaching those kids? They can't spell. They can't even write a sentence. What're you doing over there in the English Department?" I have. Moreover, students have to deal with people who flex their intellectual muscles by picking out other people's mistakes (i.e., most people). Do they simply explain that "Grammar is elitism ... dead, lifeless and snobbish"? Do they defend their apparent ignorance as a manifestation of social repression? Try this approach on a bright young personnel officer with a degree in psychology and a C- in English composition.

I'm not ready to give up teaching my students what they need to know. I still like them enough to want them to succeed. I'm not a pedagogical Philistine nor one of those who suffers from apoplexy over split infinitives. Grammar is not sacred. You're right, Stanley Berne. God didn't "give grammar to Moses on the Mountain." He didn't give us the right to make students cannon fodder for social change either. If you want change, you take the chances. I suppose it's a bit nasty to point out that Berne and Zekowski weren't taking any chances with their periods and commas in their writing. How come?

Professor Zekowski thinks that "We are concerned with the idea of expressing feelings." So was Grendel's mom, but then she never had to answer an essay question in Astronomy 101 or send out a memo to her colleagues (did Grendel's mom have colleagues? There must have been a Mr. Grendel.), or write a letter inquiring about a job. Of course, she had a job, taking care of Grendel and eating Danes, and she botched it up on both accounts. Perhaps, if she had been able to write a nice letter to Hrothgar and Beowulf explaining her son's eccentric behavior, things might have worked out differently for her.

Dr. Sandstrand writes: "I'd forgotten how hard it is to do what I ask my students to do. Good for me—castor oil and all that. ... I've been teaching at Citrus College for eight years and I voted no on Proposition 13."

A Literature Class That Works

by Muriel Allingham-Dale
Orange Coast College

While casting about for a way to enliven my American Literature classes and to take advantage of materials and experiences I had gathered in Europe the past few years, I hit upon the idea of a class titled "American Expatriot Writers." I struck gold! Advance publicity brought me a class full of bright-eyed students—few teenagers, many past thirty, some more travelled than I. At least half had been to Europe once; many had been more often. They knew the sights of Paris and London, but their background knowledge was largely supplied by tour guides.

It is necessary that along with the literature I supply a running commentary on the history and its social implications. The first World War is an unfathomable mystery to a generation who knows no other war than Viet Nam to use as a model. I also make use of maps of Europe. While we are reading *A Farewell to Arms* the students become fascinated in charting Lieutenant Henry's progress after he deserts the Italian army, from the battlefields near Gorizia across northern Italy to Milan and thence to Stresa, across Lago Maggiore in the Italian Alps and into neutral Switzerland. I had made this trip by boat myself and have slides to illustrate this portion of the novel.

I use a lot of visual material. Some are pictures I have taken myself, but I augment my personal collection with a generous helping of slides taken from books. I also weave in slides of the writers themselves and pictures that portray local color. I have a collection, for example, of all the Paris cafes frequented by the "lost generation." I know that the student's pleasure in the readings is enhanced through having a visual picture to illuminate the settings of the novels and stories.

I cover as wide a variety of novels as I can squeeze into an eighteen-week semester. I start with Henry James and Edith Wharton and then launch into the era of the first World War and thence to the twenties and thirties. I try to get a variety of views of the same literary scene. For example, I use a Janet Flanner (the Paris correspondent for the *New Yorker* who used the pen name "Genet") excerpt from *Paris Was Yesterday*. Her view of cafe life has a different focus from that of Hemingway in *A Moveable Feast*. (A fine book for background of Paris in the twenties.) I have an essay by Katherine Anne Porter ("A Little Incident in the Rue de L'Odeon") where she speaks of meeting Hemingway in Sylvia Beach's Shakespeare and Company bookshop in Paris. This I follow with an account written by Sylvia herself. Gertrude Stein has her shot at the American expatriot crowd in *The Autobiography of Alice B. Toklas*. After the students have absorbed this material, they are ripe for savoring and understanding *The Sun Also Rises*. That novel then gives me a chance to show off my slide collection of Pamplona and the bulls and the Festival of San Fermin.

I have time enough for one more novel, so I include Fitzgerald's *Tender Is the Night*, but other choices are wide. I interweave writings and illustrative slides of T.S. Eliot, Ezra Pound, and E. E. Cummings, then throw in a bit of Hart Crane and wish I had more time for poetry. I also add a sprinkling of short fiction by Katherine Anne Porter, Sherwood Anderson, and Fitzgerald. I search for materials written by Americans with European settings which narrows my choices but enriches the students' knowledge of Europe and Americans in relation to their European cultural heritage. "American Expatriot Writers" is a fine course—and one that can lend itself to a variety of teaching techniques. The students love it and so do I.

Information Please

I am preparing an annotated bibliography on the teaching of writing and would like to receive from one to three annotated bibliographic references for recent publications on the teaching of writing. These publications may be journal articles, monographs, pertinent chapters from books, or entire books. The annotations can be very brief, but they should give a clear idea as to content.

Please send the material to me by July 1, 1979, and address it to:

Mr. Jim Cagnacci
1563 Winding Way
Belmont, California 94002

PRESIDENT'S MESSAGE

We Don't Have All the Answers, But . . .

At a luncheon the other day, a friend and I were laughing about the human tendency to look far afield for answers and solutions which sometimes lie close at hand. My friend, a superior court judge sitting on the criminal court bench, described the throes which her teenage daughter underwent in the writing of her first term paper. She had chosen the topic of criminal justice, and the awesome responsibility of research quite overwhelmed her. Her mother, wanting to help her but daring not, watched helplessly for days, until finally in a sudden burst of desperate inspiration, her daughter turned to her and asked, "Mother, do you know anything about the death penalty?"

Perhaps we English teachers need to look closer at hand for solutions to our problems. Last week, the three segments of higher public education met concurrently to discuss some of the problems facing the English discipline due to the declining writing proficiency of college students and the parallel shrinking of funds to combat this deficiency. A dedicated and conscientious group, the members of the English Councils of the University of California, the California State University and Colleges, and the California Community Colleges, meeting separately and together, considered the complicated problem of adequately serving and helping students with varying needs and differing levels of proficiency.

It occurred to me then that perhaps we as two-year college English instructors, long familiar with some of the problems now surfacing in the other segments, might be able to offer some suggestions and share in techniques which we have developed in desperation through the years. Community college instructors have been confronted with the need for very basic instruction because of the disparity of student preparation, the changing age level and consequent interest, and the influx of non-traditional students.

Because the two-year college is more flexible and more readily adaptable to community needs than the established four-year institutions, English faculty in community colleges across the state have been able more than their four-year college counterparts to experiment with innovative methods of teaching a heterogeneous student body. By this statement, I do not mean to imply that we have all the answers or know all the techniques, but I do think that an interchange of ideas and experiments between the two-year and the four-year institutions could be both fruitful and economical. For example, many two-year colleges have sophisticated learning laboratories and self-study centers which could be made available to the university or college close enough for their students to take advantage of these facilities. San Bernardino State College, for instance, sends students needing remedial reading help to nearby San Bernardino Valley College. In staff development programs, we might be able to work together to share and develop training, or retraining, procedures that have been developed by all segments. While community college teachers could talk about specific techniques, university faculty could share information about recent research and development in learning patterns and in-depth studies in related areas—fields for which the community college instructor has little time.

Different and exciting innovations in teaching have developed across California to meet the challenge of sharing literacy with all who enter the open door. A few of the methods come to my mind: (1) the mastery concept of teaching which Helen Mills of American River College has developed to a fine degree, a concept based upon the premise that one level of difficulty must be mastered before the student advances to the next step; (2) the holistic approach to reading and grading papers on a non-cultural and equitable basis, currently emphasized by Judy Hert of San Bernardino Valley College, who has worked closely with Professor Edward White, San Bernardino State College, developer of this process; (3) the phonics approach to teaching developmental students used successfully by Kathleen Chatterton at Los Angeles City College; (4) the computer assisted learning program developed by Orange Coast College under Virgil Sessions where students communicate directly with the computer by means of a typewriter; (5) the writing laboratory concept directed by Cecilia Lopez of Chabot College; and (6) the Garrison method, a highly individualized approach to writing based upon the assumption that a student must write constantly in order to learn to write. The method has been used experimentally by several colleges in the Los Angeles District as a pilot project directed by Jo An Simmons of Los Angeles City College.

In addition, another thought occurs to me about the feasibility of increasing written course requirements in the lower division and stressing the skills there, perhaps thus obviating the need for proficiency testing before a student could be granted a degree. Along this line also is the assumption that writing skills should be required in all college courses so that each department or school would be responsible for the literacy of its own majors. Transfer students from the two-year colleges, alerted to these requirements, would have an opportunity to take the necessary courses in the two-year colleges before the transition to the four-year institutions.

These, then, are some of the approaches and suggestions from the community college English system. It is the hope of the English Council of California Two-Year Colleges that we may be able to work out a program whereby some of these special methods in and information about the teaching of writing could be presented to and shared by various areas of the state and by other segments as well. We have a great deal to learn from each other, among other segments as well as among ourselves. We certainly don't have all the answers, but we are trying hard to find them.

Gertrude S. Fujii

Gertrude Fujii
Los Angeles Valley College

SACRAMENTO SCENE

Bills, Bills Everywhere — But Little Action Taken

by Jim Cagnacci
City College of San Francisco

I cannot believe that it is time for me to produce another column for *i.e.* My disbelief centers on the fact that despite the several months elapsing since my last column, almost nothing definite has occurred in Sacramento with direct bearing on the financial crisis facing community colleges.

Though the Senate Education Committee sent the Dills Bill (SB 234) to the Finance Committee on an 8-0 vote, the Finance Committee broke for Easter recess without achieving a vote to send SB 234 to the floor. In addition to the Dills Bill, the Finance Committee is sitting on a bill by Senator Rodda, SB 186. This bill is designed to provide a one year bail-out for all local government entities, including school districts. SB 186 is being viewed as a possible alternative should SB 234 fail to muster sufficient votes. It would appear that all the months of this current legislative session have brought us very little closer to a definite solution to our financial woes. This academic year seems destined to end before we will be given any firm idea of the type and amount of financing we can expect for next year.

One bill which is currently in the state legislature and worthy of more detailed comment is AB 1548, a finance bill authored by Assemblyman John Vasconcellos. This measure, termed "free flow," would permit students to attend any community college of their choice. While strong supporting arguments can be made on the basis of a student's personal freedom to choose and the fewer tax inequities now that 70 percent of our funding comes from the state, the opposition points to what could be a financial disaster for schools which are located in less desirable areas. Needless to say, the debate is a hot one!

A few other bills directly affecting community colleges have been introduced in the legislature; however, at this writing, no definite action has been taken on them. Here is a briefly annotated list of some of the more pertinent bills:

SB11 (Garcia): provides for state [illegible]tery; public education to receive a minimum of 35 percent o[illegible]tal revenues from ticket sales.

SB 45 (Carpenter): abolishes regional adult and vocational educational councils.

SB 80 (Rodda): sets up district maintenance account on a matching fund basis within the state.

In the last issue of *i.e.*, I mentioned that there were a number of new faces on both the Senate and the Assembly Education Committees. Let me provide you with a list of the current memberships:

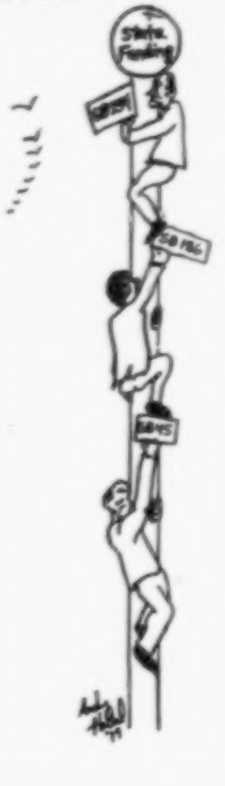
Senate Education Committee: P. Carpenter, Chair (D-Garden Grove); J. Montoya, Vice-Chair (D-Los Angeles); A. Alquist (D-San Jose); W. Campbell (R-Whittier); L. Cusanovich (R-Los Angeles); R. Dills (D-Gardena); J. Nielsen (R-Woodland); A. Rodda (D-Sacramento); J. Smith (D-Saratoga); W. Stiern (D-Bakersfield); and D. Watson (D-Los Angeles).

Assembly Education Committee: L. Greene, Chair (D-Sacramento); M. Bergeson, Vice-Chair (R-Newport Beach); R. Alatorre (D-Los Angeles); G. Hart (D-Santa Barbara); J. R. Hayes (R-San Fernando); T. Hughes (D-Los Angeles); R. Lehman (D-Fresno); W. Leonard (R-San Bernardino); D. Mangers (D-Huntington Beach); R. Mountjoy (R-Monrovia); D. Rogers (R-Bakersfield); S. Tanner (D-El Monte); and J. Vasconcellos (D-San Jose).

It certainly would help to address letters to all these legislators in support of SB 234. Also, it wouldn't hurt to barrage them with letters demanding that permanent solutions be found to our problems of financing. After all, SB 234 does nothing more than provide us with funding adequate for one year of operation.

State legislators continue to use California's public education system as a political football, causing ever-increasing damage to the concept of quality education at no cost to the student. Unfortunately, these legislators are not being blamed for the damage; as always, the teaching profession is being singled out as the culprit.

NOTE: The U.S. Senate has approved a bill that would establish a cabinet-level Department of Education. With the addition of a new secretary, the number of presidential cabinet members would be increased to thirteen.



News From Our Regions

REGION II: SAN FRANCISCO BAY

Directors: Marlene Griffith, Laney College and John Callen, City College of San Francisco

Region II held its annual Mills Conference on Saturday, May 5, 1979. Allan Woods of the English Department at Mills College was the host. Co-sponsor with ECCTYC was the Central Council of California Teachers of English. John Callen of CCSF and Marlene Griffith of Laney College, regional directors, welcomed English instructors from ten community colleges; one four-year private college, and one university in the area. Jim Cagnacci, Vice President of ECCTYC, and Don Stepp, Past President, contributed their expertise to a successful workshop program.

The initial workshop involved the exploration by small groups (four members each) of the "myths" surrounding the grading of 1A papers. John, Marlene and Jim asked community colleges, state universities, private four-year colleges and universities to submit unmarked, ungraded, randomly-selected essays from their 1A classes. These were duplicated and given a number (all identification removed) so that the team evaluating the essays had no idea whether the papers were from two year or four-year institutions. Marlene explained the procedure. "Read and evaluate in two distinct areas: (1) the writer has something to say and wants the reader to hear his voice; (2) rhetorical, grammatical, and mechanical competence ... no grade, just which of the four papers read by each group was the best in each category."

After an hour of reading, discussing, agreeing, and disagreeing, the groups met in general session to report on why and how they judged one of the essays the best. In some cases, one essay got the honors in both voice and structure; but for others, the structure was commendable, but the essay had nothing of interest to say to the reader ... no voice.

Interestingly enough, those papers judged as best showed equal representation from two and four year schools.

The second part of the morning program was an ESL workshop, moderated by Kent Sutherland of Canada College. Kent is immediate past president of CATESOL. The chairpersons present at the conference met separately during this period to discuss topics of common concern. Jim Cagnacci moderated the meeting of chairs.

Judging from the comments heard during the traditional "Sherry Hour" following the morning program, the sessions were a welcome change from the "speaker" format. There seemed to be agreement that the exchange of philosophy and techniques, during the 1A critique and the ESL discussion, was meaningful.

◆

Mary Hedin, instructor at the College of Marin, won the short-fiction prize annually awarded by the University of Iowa Writing Program. Ms. Hedin will receive one thousand dollars, and her winning story will appear in a book of short fiction to be issued by the University of Iowa Press in August 1979. All entries for the prestigious award were submitted to an editorial board. This year's final selection was made by John Gardner.

REGION IV: NORTH VALLEY

Directors: Shirley Middleton, Cosumnes River College; Robert Magnin, Modesto Junior College.

Robert Magnin, Literature and Language Arts Chairperson at Modesto Junior College will speak on the subject of preparation of two-year college English teachers at the national ADE seminar at San Luis Obispo on July 14, 1979.

Sacramento State University English department invited faculty from the community colleges and the high schools in their area to go over their junior year proficiency exam and to discuss how the exam is administered and scored.

REGION IX: SAN BERNARDINO

Directors: Judith R. Hert, San Bernardino Valley College; Jim Moore, Mount San Antonio College.

English Department chairs and instructors from the San Bernardino area met for lunch in Redlands in April to plan a local conference. Representatives attended from Mount San Antonio, Chaffey College, College of the Desert, Mount San Antonio College, Crafton Hills College, Victor Valley College, and San Bernardino Valley College. The group discussed programs and problems at each campus and decided to hold a Friday afternoon-dinner-evening workshop in San Bernardino. There will be small group discussions over wine in the afternoon and a speaker at dinner. Specific information will be available in the September issue of *i.e.*

REGION VII: NORTH LOS ANGELES

Directors: Genevieve S. Meyer, Los Angeles Trade-Techical College and Sr. Joseph Adele Edwards, Mount St. Mary's College

Instructors attending the North Los Angeles Regional Conference on March 16 heard Dr. Thomas H. Peterson, CSULA coordinator of remedial and freshman composition, discuss the university writing programs which include the important new two-level remedial program of courses offered for baccalaureate credit.

Other significant presentations concerned elective literature. Richard Wood, Chair of English, Pasadena City College, detailed the disintegration of a fine literature program to illustrate a growing problem assailing the humanities on many campuses. Participants discussed the cause and effect factors.

Nina Theiss, Chair of English, Santa Monica College, shared several innovations developed in her department whose methods could be successfully adapted to maintain a viable literature program at other colleges.

Stephen Statham, Chair of English, Los Angeles Valley College, reported findings in sociolinguistics and psycholinguistics that can help instructors with "Coping in the Classroom." His pointers for understanding contemporary students and dealing with their reactions were gleaned from studies by Hans P. Guth, Ross Winterowd, Mary E. Taylor, and Morris Holland.

Conference hostess was Gretchen Marlotte, Chair of English at West Los Angeles College where the annual half-day meeting was held.

◆

Sister Joseph Adele Edwards, Director of Communication Skills at Mount St. Mary's College, has received a 1979 National Endowment for the Humanities $2500 grant for an eight-week summer seminar on "The American Playwright" at the University of Texas, Austin.

UPSTATE
DOWNSTATE

REGION X: SAN DIEGO

Directors: Gloria Floren, Mira Costa College; Ann Chitinger, San Diego Mesa College.

On June 1, 1979, the San Diego Region held a conference for instructors of English and department chairs at San Diego Mesa College. The conference participants attended two sessions. The first session, led by Gloria Floren, Chair of Letters, MiraCosta College, examined the issue of writing proficiency testing in both the San Diego area (as a response to the San Diego State University call for a uniform, county-wide proficiency test) and the state (a position taken by the California Post-Secondary Education Commission [CPEC] Intersegmental Committee on Writing Skills for statewide standards and testing for college-level writing).

After a coffee break, the second session, led by Ann Chitinger, Chair English Department, San Diego Mesa College, convened. Participants in this session discussed writing programs, composition load for community college instructors, and transfer credits for pre-freshman composition courses.

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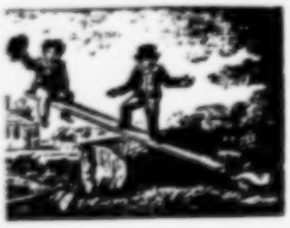

Save The Dates

Fall in Southern California blends balmy days with mild nights; the Southern California coastal area charms all its visitors. Put these two facts together and you get the time and the place for ECCTYC's THIRD STATE-WIDE CONFERENCE FOR CHAIRPERSONS IN CALIFORNIA TWO-YEAR COLLEGES: November 1-3 at the Registry Hotel in Newport Beach.

The conference opens late Thursday afternoon with registration and a no-host cocktail party at which the participants have an opportunity to get acquainted and begin sharing their ideas.

Activities during the next two days include two prominent speakers who will address the conference as a whole, and a variety of sessions that will offer information, programs, and research related to the teaching of English and the chairing of English departments. One session, for example, focuses on ESL. John Coates, who has visited ESL programs throughout the state, heads a panel discussing various approaches to teaching foreign students. Another panel explores specific ways in which Roger Garrison's techniques and philosophy have been adapted at community colleges using his approach to the teaching of writing. Other presentations include the recent research in psycho-linguistics; techniques and resources for conducting successful in-service training sessions; and experienced chairpersons sharing their method for managing time, setting and producing department goals, and influencing administrators and staff. To allow participants access to as many sessions as possible, each session will be repeated.

One important aspect of a conference—and a major component of its value—is discussion, both intimate and spontaneous. To provide both time and opportunity for this, a half-hour is allotted between sessions, and the sessions' starting and ending times allow for visits with acquaintances over morning coffee or afternoon drinks.

Now SAVE THE DATES—November 1, 2, and 3—and plan to join your colleagues from the other two-year colleges in California at the Registry Hotel in Newport Beach. This attractive hotel is adjacent to the Orange County Airport, provides airport transportation, and is accessible to many excellent nearby restaurants.

For more complete information consult the September issue of *inside english*.

THE PROBLEM:

"Its obvious in our modern wold of today their is a lot of impreciseness in expressing the thoughts we have."

Unretouched, *unedited* college freshman essay excerpt

Newsweek
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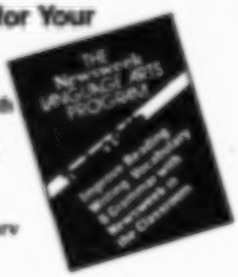
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More Letters

(Continued from Page 2)

Dear Editor:

To put it bluntly, I was bored by the "Abolishing Grammar" excerpt printed in the Winter issue of inside english. It reads more like graffiti than intelligible discourse.

While I must admit that Berne and Zekowski may have some point, I'm not quite sure what the point really is. A "grammarless language"? That's a contradiction in terms; that's like saying a "motionless dance" or a "silent song." Language, like music and dance, is a medium built on form, patterns, conventional and commonly understood structures. Without form, without pattern, without "rules" (those summary statements of form and structure), there is no possibility of communicating any meaning, no possibility of sharing experience.

It is precisely because we do share a sense of verbal pattern that we can enjoy the verbal universe.

I worry about teachers becoming demagogues who insist that grammar is useless, or worse, dangerous. Just because they have already integrated the grammar of a language, they claim that no one else needs to learn it. I worry that theirs is, in practical terms, a racist and provincial outlook.

Now, when Berne and Zekowski say that the 300 or so rules governing English grammar (do they mean "grammar"? "usage"? "mechanics"?) drive students away from literature—reading and writing—they may be getting to something. In particular, they may be referring to the way grammar is taught and learned in schools. I hope so; for to say that the grammatical rules of a language drive people away from enjoying and using the language (i.e., reading and writing), they come dangerously close to sophistry (it's like saying the complexities of rhythm and tone drive people away from enjoying and using music).

Language, with its grammar, transports us from a state of isolation and alienation to a world of communion with other folks. We can use that vehicle just as we use our modern cars, which take us from place to place without our needing to know exactly how the motors work. What happens when the car breaks down, though? Do we take it to someone who believes that the motor is meaningless, useless? No, we take it to someone who knows exactly how that motor works, who respects the rules of mechanics, and who loves working on the machine to correct its dysfunction so that it is again usable. And if we wish to be truly self reliant and independent, we learn ourselves exactly what that mechanic knows.

Maybe the reporter misunderstood the thesis of Berne and Zekowski; Miller's article is itself incoherent. Or is Miller simply demonstrating the incoherence and absurdity of abolishing grammar?

GLORIA FLOREN
Mira Costa College

Literature Enrollment

(Continued from Page 1)

Two-year college literature faculty report satisfaction with their current position. A relatively small number of this faculty find a faculty position in a four-year college, a position in another community college, or a position in a professional association "very attractive."

When asked about extra-curricular activities, literature faculty, more than faculty in other disciplines, found too few colloquiums, seminars, and lectures, and too few exhibits, concerts, recitals, and films open to students. Compared to other humanities faculty, more literature instructors said they experience the humanities by visiting museums, shows and exhibits, through reading or attending classes, lectures and seminars, and through participating in theater groups and listening to records, television, or radio.

Conclusions

The dominance of career, compensatory, and community education in the two-year college (Cohen, 1977) signals the need for literature to broaden its appeal. Literature faculty already feel the effects of compensatory education through the prominent place writing takes in their workloads. Attempts to popularize literature have not met with success. Expectations for strengthening the literature curriculum through courses relevant to women and ethnic minorities (Group Literature) have been dashed by sharp enrollment declines (24 percent from 1975 to 1977). Also contrary to expectations, Popular Literature, such as science fiction and the occult, has experienced enrollment declines (10 percent from 1975 to 1977). These areas, even before enrollment declines, accounted for only a small percentage of the literature curriculum. The Introductory or Genre courses, which dominate the literature curriculum, typically serve the needs of the transfer student. But nearly half the enrollments in two-year colleges are in occupational programs and students taking courses for personal enrichment or career development also comprise a significant audience for the community college.

Restructuring literature through interdisciplinary approaches has been suggested (Green, 1972; Fisher, 1972). Career-oriented students may be reached through integrating career education into literature (Finn, 1977) or developing literature units within occupational courses. Providing literature offerings through minicourses, projects, workshops, and television productions has been proposed as a means of stimulating enrollments (Carnegie Conference, 1975). Arthur Cohen, in a June 1977 article in *Change* magazine entitled "Humanizing the Curriculum," makes further recommendations that will help humanities disciplines strengthen their position in the two-year college.

Curricular innovations can be initiated by two-year college faculty who are more affiliated with their professional organizations, who have greater experience in community college teaching, and who involve themselves in the humanities more than their humanities colleagues. The instructors also report that they would like to see more interdisciplinary courses and more extracurricular activities in the humanities. Their efforts can begin to counteract the declining enrollments and suggest imaginative approaches to meet the needs of the diverse community college student population.

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CALENDAR

CENTRUM POETRY SYMPOSIUM
9-20 July 1979, Port Townsend. Address Centrum, Fort Worden State Park, Port Townsend, WA 98368.

WESTERN LITERATURE ASSOCIATION
4-6 October 1979, Albuquerque. Address Richard W. Etulain, Dept. of History, Idaho State University, Pocatello 83209.

ECCTYC STATE CONFERENCE OF CHAIRPERSONS OF ENGLISH
2-3 November 1979, Newport Beach. Information to be mailed in September.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH
22-24 November, 1979, San Francisco. Write Robert Harvey, NCTE Convention Coordinator, 1111 Kenyon Road, Urbana, IL 61801.

THE LONELINESS OF PAPER

Lying in the darkness of a desk drawer,
the blank sheet of paper
cannot see
its own still brilliance,

and it longs for a wind to shake it
like a kite,
for stars to sweep across its virginal
texture,
for mountains to fly over,

for mirrored images of people
shimmering in wet concrete as windows
reflect
a city's windy, chill
topography, for friends talking, smoking

drinking coffee,
munching apples
on a cold crisp day enclosing, clarifying
their euphoric dreams.

The paper tells me
of its loneliness.
It longs for words, for even a crack
in the drawer so that music

from other rooms,
shadows, light, the echo of flowers,
can wash across its surface. It wants
to be what it can be.

Sumie Matsuda
East Los Angeles College

PAPER

I have always loved paper
particularly on bright days
when light from the outside
fills the room and finds

itself on the white square
sheet on the scarred desk,
that light then locating almost
a textured purpose that invites

the mind, the hand, effortlessly
to draw, to form words of
beginnings, of ends, and meanwhile
of varied sunny shapes taking

their life from the outside
mainly but the inside, too,
and then pleasing the eye
so that when evening comes

and the warm dark falls
over the varied city I love
they will be there still,
living for another new day.

Sumie Matsuda
East Los Angeles College

ERIC Clearinghouse for
Junior Colleges
AUG 29 1980

inside english

Journal of the English Council of California Two-Year Colleges

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SEPTEMBER 1979,
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AND
JUNE 1980

EDITOR: BARBARA BILSON

ASSOCIATE EDITOR: FRANCES KURILICH

inside english

Vol. VI, No. 1 | Journal of the English Council of California Two-Year Colleges | September 1979

INSIDE
inside english

ECCTYC
Looks at Teaching Composition

A timely approach to teaching composition via a time line.
page 3

CPEC's Intersegmental Committee on writing skills takes a position on proficiency — and raises some questions that are not easy to answer.
page 4

One teacher revives an old art and finds it new — for her students.
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Great titles, clever ideas — but the paper is still blank.
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★

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Poems .... pages 5 and 8
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Remedial Is Not a Dirty Word

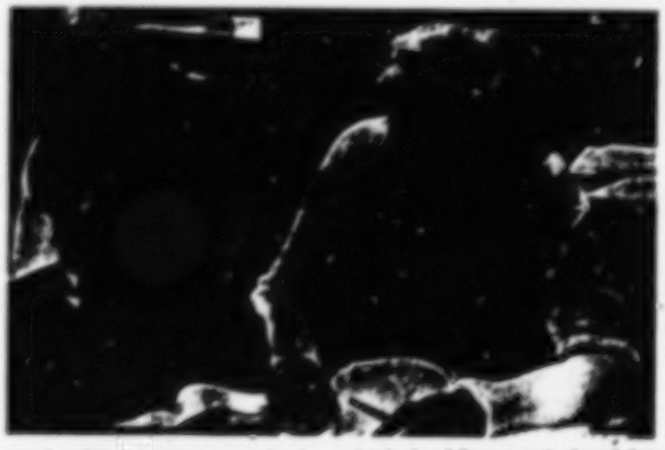
By WALLACE ALBERTSON
President, Los Angeles Community College District Board of Trustees, and Member of the Board of The California State Universities and Colleges

(Editor's Note: The following article is adapted from Mrs. Albertson's address to the Basic Writing Skills Conference, May 10, 1979, Los Angeles.)

I INVITE YOU to consider one of the most vexing problems currently facing all sectors of American education: the improvement of student writing skills. What was once a rumble about basic skills has now become a public outcry. The press constantly reports the plummeting of student test scores. Parents say they pay to have their children educated, only to find out they cannot read and write. Employers complain that graduates lack basic communication skills, thus affecting job success. As educators, we have long been aware of the problem and have been seeking solutions in a number of ways.

Both the community colleges and the state colleges and universities have instituted many special programs to improve student writing skills: writing laboratories, tutoring systems, individualized instruction, programmed learning, computer-assisted instruction, interdisciplinary approaches, equivalency exams, revised placement procedures, televised instruction, and so on. The CSUC and UC systems are conducting over seventy special projects in Basic English; the California community colleges have a similar record of attempts and achievements in this area. The Bay Area Writing Project, which had its beginnings in the secondary schools of Northern California, has expanded statewide and nationwide — and into colleges and universities. The program, which allows teachers to write more in order to teach writing more effectively, has been immensely successful [ed. note; See Richard Dodge's article, "Confessions of a Born-Again Writing Teacher," *inside english*, Winter 1979]. On a national level, the Educational Testing Service has established a national writing center to coordinate ETS research into the teaching and evaluation of writing and to set up a nationwide information center on writing programs. The National Endowment for the Humanities recently funded a special commission to investigate the writing crisis in American educational institutions. Other examples could be cited, but the point is clear. As educators we are aware; we are concerned; we are trying. We are having some success, but the issues are complex and the solutions are not easy.

A primary problem is one of definition. What do we mean by "basic writing skills"? Skills basic to what? Survival? Productive citizenship? Employability? Long life? Such terms as "developmental" and "basic" are used both interchangeably and separately, depending on one's vantage point. Some suggest that the word "developmental" is a slippery euphemism. To many, basic skills means simple literacy; to others, it means the skills necessary to succeed in traditional college work. And we are hesitant to use the word "remedial," although many students require just that — a remedy. Like you, I may not be sure just exactly what these terms mean, but I know for sure what remedial is not: remedial is NOT a four-letter word.



THE AMOUNT of money the United States spends each year on its educational institutions is almost equal to that spent by all other countries in the world combined. Yet, according to statistics provided by the U.S. Office of Education, more than 20 per cent of this country's population can barely read well enough to check the want ads and cannot do the basic arithmetic necessary to balance a checkbook. Fewer than half of our country's adults possess the basic skills essential for them to function successfully in modern society.

UCLA's Chancellor Charles Young told a press conference last year that although many students are as bright as ever, "they are less able to read and write and think and work . . . than students ten, fifteen, or twenty-five years ago." And nearly half of UCLA's entering freshmen must enroll in Subject A or Freshman English.

Our Community colleges show the same decline in student ability. For example, at Los Angeles City College between 1976 and 1978 from 31 to 45 per cent of first-time freshmen were recommended for placement in Developmental Communications courses; from 30 to 34 per cent were recommended for placement in English 60 courses (prerequisite for transfer composition); and from 26 to 35 per cent in English 1, the standard transfer freshman English course in composition.

Although we believe that the developmental courses helped to maintain rates and performance levels for the students involved, a follow-up study showed that over a three-year period at the college, semester completion was 13 per cent lower for the Developmental Communications students than for a random sampling of students. However, that rate declined to 9 per cent the second semester and 4 per cent the third semester; by the sixth semester there was no difference between the two groups. However, the proportion of Developmental Communications students graduating with an Associate of Arts degree was 7 per cent less than the random sample. The study also found that the average grade point average for developmental students was 2.03 — lower than the 2.12 average among the random sample.

A community college study in New Jersey revealed some interesting statistics. Four years ago, when a developmental remediation program was being established, the class of incoming freshmen was divided into three groups: those identified as having no need for remediation, those determined to need remedial help and given it, and those determined to need remedial help but NOT given it. The group needing remediation and not receiving it showed the highest attrition. The group identified as NOT NEEDING remediation evidenced the second highest rate of attrition. The

(Continued on Page 4)

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Editors' Viewpoint

It's 4:17 in the morning — the morning that the final copy is due at the printer's — and just as our students do, we have delayed doing our writing "assignment" until the very last minute. Maybe someday we (they) will learn that sleeping in a warm, comfortable bed is far more enjoyable (and much healthier) at 4:17 in the morning, than sitting bleary-eyed in front of a typewriter.

But even though we're not ready to go to bed, our latest edition of *inside english* is. It's an edition that we are especially excited about, for it is the first of our quarterly numbers. We are now publishing *i.e.* four times a year (September, December, March and June) instead of three. This change enables us to be even more timely and to provide you with pertinent information in those areas of concern to you. If you continue to send us your articles, reviews, regional news, letters, ideas, and poems, we will continue to expand the journal and to feature interesting, informative, lively discussions.

To begin our quarterly publication, Wallace Albertson, President of the Los Angeles Community College District Board of Trustees and a member of the Board of the California State Universities and Colleges, shared with us her thoughts on remediation in English. In addition, John Lovas and Ann Pope Stone each present a technique that has proven successful for them in their respective classrooms. Gloria Floren and Francine L. DeFrance both take a humorous look at why we writing teachers ought to be a bit more sympathetic with our students' reluctance to put pen to paper — and write.

In addition to the fine articles in *i.e.* this issue, we would like you to notice particularly the highlights of ECCTYC's Conference for Chairpersons (and those involved in faculty and curriculum development,) which will be held November 1-3, in Newport Beach. This sampling of topics and panels does indeed portend a memorable fall gathering.

As you will note (at least we hope you will note) some of our regular features are missing from this issue; notable among these are "Upstate/Downstate" and "Sacramento Scene." Summer vacations, summer sessions, and early deadlines at the printers conspired against both writers and editors. But next issue we promise . . .

With our new quarterly publication schedule, our next issue of *i.e.* should be in your hands in early December. To get the journal to you on time, we need your copy by our deadline of **Friday, October 12, 1979**. Since copy must REACH us by that date, be sure to mail your articles, letters, reviews, and such to us several days ahead of the deadline. Speaking of the things that you write, remember that the term "community" refers not only to the kind of institutions in which we teach but also to our own selves as instructors when we share our ideas and methods — tested as they are "in the kitchen" — with our colleagues across the state (and even beyond.) This kind of community nourishes *inside english* and nourishes each of us. Apropos of this kind of sharing, we were especially pleased to find Richard Booth's review (*i.e.*, Winter, 1979) liberally quoted in the college English newsletter of a prominent book publisher.

Since most of you have no doubt already begun the process of mapping out your coming months' activities — noting exams, meetings, conferences, and lunch dates — don't forget to include in your busy schedules that October 12 deadline for the December issue. Remember that without your contributions we cannot make our contribution to you: a journal of quality and interest.

With one full editorial year at our backs (and innumerable cups of coffee in our stomachs and reams of paper in our wastebaskets,) we look forward to our mutual endeavor to provide the community college teachers of California with a journal written for them and by them and of which they can be proud.

BARBARA BILSON
FRANCES KURILICH

Letters

Dear Editor:

I wonder if the reason Johnny can't write might be traced to English teachers and English journal publishers who are so far "inside english" that they have forgotten the basic rules of capitalization?

The masthead, inside english, for the journal you are editing is as fitting as tennis shoes worn with white tails.

Students do not need help in misusing the English language. In fact, they are creative in the misuse of this language. What they need is to be guided in using the language correctly.

Whoever designed the inside english masthead deserves a flat F. The flat F, however, does not apply to the content of the journal.

FLORENCE J. VLACH
Santa Monica College

Dear Editors:

I think it's absurd for somebody to complain about the design of a masthead. Teachers ought to be concerned about teaching instead of criticizing.

DAVE HOPKINS, Chair
Department of Communications
Rio Hondo Community College

To the Editors:

The title of ECCTYC's fine publication, *inside english*, or *i.e.* (for *id est*), has always seemed to me unsettling. Clever, yes, but unnecessarily so.

I feel it more important to illustrate the meaning of the publication by means of upper case letters than to illustrate the cleverness of the title by means of lower case letters.

I hope you will consider the straightforward title *INSIDE ENGLISH* for future issues.

Very truly yours,
PATRICIAN McGINN
past member of the
Executive Committee of ECCTYC
and former instructor of English
at Marymount Palos Verdes College

inside english Deadlines

December 1979 issue
Friday, October 12, 1979

March 1980 issue
Friday, January 28, 1980

June 1980 issue
Friday, March 28, 1980

Calendar

STUDENT ASSESSMENT FOR ACADEMIC SUCCESS

26-28 September 1979. The Dallas County Community College District in conjunction with the League for Innovation in the Community College will host an invitational workshop on student assessment for academic success. For information write: League for Innovation in the Community College, 1100 Glendon Avenue, Suite 925, Los Angeles, CA 90024.

SCTE FALL CONFERENCE

13 October 1979. For information write

CALIFORNIA READING ASSOCIATION CONVENTION

8-10 November 1979. San Diego Convention Center.

ECCTYC BOARD OF DIRECTORS BI-ANNUAL MEETING.

1-3 November 1979. Registry Hotel, Newport Beach, CA.

ECCTYC ANNUAL CHAIRPERSONS' CONFERENCE

2-3 November 1979. Registry Hotel, Newport Beach, CA. For information write: Judy Hert, ECCTYC Program Chair, San Bernardino Valley College, 701 So. Mt. Vernon Ave., San Bernardino, CA 92404.

NCTE ANNUAL CONVENTION: "RESPECT FOR THE LANGUAGE LEARNER."

22-24 November 1979. San Francisco Hilton. San Francisco, CA. For information write: Robert Harvey, Convention Coordinator, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

UCLA CHANCELLOR'S CONFERENCE ON COMPOSITION

December 1979. University of California, Los Angeles. For information write: Chancellor's Office, UCLA, Los Angeles, CA 90024.

CATE ANNUAL CONVENTION: "CHOOSE SOMETHING LIKE A STAR."

15-17 February 1980. Los Angeles Marriott Hotel, Los Angeles, CA.

CCCC ANNUAL CONFERENCE: "WRITING: THE PERSON AND THE PROCESS."

13-15 March 1980. Washington Hilton, Washington, D. C. For information write: Lynn Quitman Troyka, CCCC/1980 Program Chair, 1111 Kenyon Road, Urbana, IL 61801.

Writing and the Eighteen-Year-Old

By John C. Lovas
Dean, Language Arts
De Anza College

One of the more powerful educational notions of the twentieth century is the concept of cognitive development as explained by psychologist Jean Piaget. In the late '50s, Chomskian linguistics bridged the gap between psychology and language, sparking significant research in child language acquisition and second language learning. Recently, the developmental model (which assumes language processes develop in stages through a sort of hypothesis-testing by the child) has been applied to writing. A group of British researchers (James Britton, Nancy Martin, Harold Rosen, and others) and American scholar Janet Emig have offered both theoretical and empirical insights into the composing processes and the formal characteristics of the writing of secondary school students.

In essence, the developmental model assumes that each human being proceeds through much the same sequence of acquiring semantics, phonology, and syntax, though the age at which particular features of a language system are mastered may vary from one individual to another. One of the more widely accepted generalizations of this view of language is that every child, regardless of language or culture (assuming "normal" genetic and environmental conditions), masters the grammar or "rules" of its language by the age of five. Recently, researchers have been looking for analogues in the process of acquisition of reading and writing, attempting to understand in what ways the developmental model explains how humans learn to read and then to write.

This new work in psycholinguistics and cognitive psychology has particular significance for community college teachers of reading and writing, since somewhere between 40 and 60 percent of the students who enter our colleges have not developed the reading and writing skills we expect of the college-educated adult. The developmental model, with its insightful distinction between competence and performance, permits a more comprehensive assessment of adult literacy deficiencies. The psycholinguistic approach allows us to consider whether a particular student's dysfunction stems from neurological, emotional, cognitive, or linguistic deficiencies and, further, to consider whether the deficiency is a consequence of *competence* (limited capacity) or *performance* (limited experience). Specifically, in relation to writing, we can identify those linguistic features that relate to the sentence, determining whether a student has developed syntactic fluency. For those students who lack such fluency, we've learned that sentence combining exercises can produce significant and measurable improvements. Once syntactic fluency is developed, the student writer can work on problems of discourse, focusing especially on the concepts of audience and purpose in a piece of writing. We are learning that free writing (e.g., journals, diaries), though not an end in itself, may be an important concomitant (perhaps even a precondition) of the more impersonal writing for a universal audience usually demanded in college writing courses. Much of this work is recent, exciting, and challenging, giving new significance and status to the teaching of composition, to community college programs in various aspects of adult literacy.

A Personal Ontogeny

One difficulty with this new work is that it derives from academic fields unfamiliar to most college reading and writing teachers. What's more, those fields emphasize abstract generalizations; they seek statements that can be made about all human beings, principles that apply to all natural languages (e.g., Chomsky's preoccupation with universal grammar). Those of us trained in literature, either in criticizing it or in producing it, place great value on specificity, on texture, on context; we are uncomfortable with broad, sweeping generalizations which are not demonstrated in the richness and messiness of real lives of real people in real settings. As a result, many of us simply declare such work a mass of jargon, dismissing it as holding little importance for humanistic academics.

On the other hand, our preference for the particular has its own traps. One of the more glib ways we have of putting our students down is to take notes of their ignorance of particular events, particular works of literature. In the faculty lounge or at the departmental cocktail party, we swap tales of the student who has never heard of Oedipus, of the student who treats events prior to World War II as ancient history, of the student who doesn't recognize the difference between "a coma" and "a comma." Perhaps some of this "my-students-are-more-illiterate-than-your-students" conversation is a harmless way of discharging the frustration and tension that derives from reading a great deal of student writing. But the danger many of us fall victim to, I believe, is to attribute a student's lack of experience with a given body of knowledge (a *performance* deficiency) to some more fundamental, more intractable lack of verbal ability (a *competence* deficiency).

As a corrective to this trap, this inclination to interpret lack of experience as evidence of cognitive deficiencies, I've developed a time line, assuming the universals of cognitive and linguistic development (a la Piaget and Chomsky), but suggesting the context, the particular texture of time and place in which that development takes place. To be precise, the time line juxtaposes the first 18 years of my lifetime with the first 18 years of the typical high school graduate who entered college in September, 1978. Realizing that my 18-year-old freshman English student was barely a year old when John Kennedy delivered his Inaugural, not yet four years old when Kennedy was assassinated, helps me achieve some perspective on the issue of ability versus information among my younger students.

As it turns out, the time line is also a rich source of ideas for writing assignments for my students. The juxtaposition suggests numerous comparison/contrast topics, some interesting cause-and-effect topics, possibilities of cross-generational dialogues. Once provided the time line, several students compared themselves with one of their parents. The time line became a springboard for conversations with a parent (some of which turned into interviews) which ultimately provided material for a paper. I expect that imaginative teachers of writing can find even more interesting ways of using the time line. I call it "A Personal Ontogeny."

The Time Line

1939

Hitler invades Austria, Poland. NBC televises opening of N.Y. World's Fair. Hatch Act passes. Marian Anderson barred from Constitution Hall by DAR. "Grapes of Wrath" published. FILMS: "Dark Victory"; "Goodbye, Mr. Chips"; "Wizard of Oz." SONGS: Three Little Fishies"; "God Bless America"; "Beer Barrel Polka."

1940

Hitler invades Denmark, Norway, Belgium, The Netherlands. British/French retreat from Dunkirk. FDR signs Selective Service Act. May 3 "I AM An American Day." Color TV and FM radio demonstrated. BOOKS: "Native Son"; "You Can't Go Home Again." FILMS: Disney's "Fantasia"; "Gone With the Wind"; "The Great Dictator." SONGS: "You Are My Sunshine"; "This Is My Country"; "When You Wish Upon a Star."

1941

FDR begins third term, makes "Four Freedoms" speech. John L. Lewis declares coal strike. Pearl Harbor: War on Japan declared Dec. 8. Paderewski dies. DiMaggio hits safely in 56 games. National Gallery of Art opens. FILMS: "Citizen Kane"; "Here Comes Mr. Jordan"; "How Green Was My Valley." SONGS: "Chattanooga Choo Choo"; "Bewitched"; "Deep in the Heart of Texas."

1942

Rationing of food, clothes, gas. Japanese-American internment. Eisenhower invades North Africa. Japan captures Philippines. Doolittle raids on Japan. Cocoanut Grove fire in Boston. Air raid sirens and blackout drills in US. FILMS: "Mrs. Miniver"; "Wake Island"; "Yankee Doodle Dandy." SONGS: "White Christmas"; "This Is the Army, Mr. Jones"; "That Old Black Magic."

1943

FDR and Churchill at Casablanca. Mussolini resigns. War cost: $8,000,000,000 per month. WACS and WAVES created. Eisenhower named Supreme Commander of Allies. Race riots in Detroit and New York. Pentagon construction completed. "Oklahoma" on Broadway. FILMS: "Casablanca"; "For Whom the Bell Tolls"; "Watch on the Rhine." SONGS: "Mairzy Doats"; "Comin' in on a Wing and a Prayer"; "Holiday for Strings."

1944

D-Day: Invasion of Normandy. Supreme Court upholds right of Negroes to vote in State primaries. World Bank and UN established. 50th anniversary of movies. Horse racing banned. FILMS: "Gaslight"; "Going My Way"; "Jane Eyre"; "None But the Lonely Heart." SONGS: "Ac-cent-tchu-ate the Positive"; "Don't Fence Me In"; "Lili Marlene"; "Rum and Coca Cola."

1960

Sit-in movement begins. Kennedy defeats Nixon. Payola scandal (Dick Clark and Alan Freed are implicated). Soap opera leaves radio. Albert Camus dies. Caryl Chessman is executed. FILM: "Ben Hur." SONG: "The Twist" (Chubby Checker).

1961

Peace Corps established. Freedom Rides begin (CORE). John Birch Society established. Yuri Gargarin first man to orbit earth. Newton Minow makes "vast wasteland" speech. Hemingway kills himself. FILM: "The Apartment." SONG: "Moon River" (Henry Mancini).

1962

Cuban missile crisis. Nixon loses California governorship. James Meredith enters University of Mississippi. George Wallace elected Governor of Alabama. John Glenn orbits earth. Marilyn Monroe commits suicide. Faulkner dies. FILM: "West Side Story." SONG: "Surfin' Safari" (Beach Boys).

1963

Diem killed in South Vietnam coup. Pope John XXIII dies. John Kennedy: visits Berlin; announces "race to the moon"; assassinated. Jack Ruby kills Lee Harvey Oswald. Gov. Wallace blocks black enrollment at University of Alabama. Frost dies. Alcatraz closes. FILM: "Lawrence of Arabia." SONG: "Blowin' in the Wind" (Bob Dylan).

1964

Johnson defeats Goldwater. Gulf of Tonkin resolution: aid to South Vietnam increases. Riots in Harlem, Philadelphia, Jersey City. Civil Rights Act passes. J. Edgar Hoover calls Martin Luther King "a notorious liar." M. L. King receives Nobel Peace Prize. Supreme Court: "one man, one vote." Cigarettes called "health hazard." Cassius Clay is heavyweight champ. Beatles tour U.S. FILM.: "Tom Jones." SONG: "I Want to Hold Your Hand" (McCartney-Lennon).

1965

Watts riots. Ralph Nader: "Unsafe at Any Speed." Elementary and Secondary Education Act passed. Medicare enacted. "Teach-ins" held on 100 campuses. Houston Astrodome opened. Malcolm X assassinated. Winston Churchill and Adlai Stevenson die. FILM: "My Fair Lady." SONGS: "King of the Road"; "Like a Rolling Stone"; "Yesterday."

1945

FDR dies. Truman succeeds. Yalta conference. Iwo Jima invasion. May 8: VE Day. A-bomb test (July 16). Bombing of Hiroshima (Aug. 6), Nagasaki (Aug. 11). Sep. 12: V-J Day. Potsdam Conference. Rationing ends. B-25 crashes into Empire State Building. Ezra Pound committed to mental hospital. "The Glass Menagerie" and "Carousel" open. FILMS: "The Bells of St. Mary's"; "Anchors Aweigh"; "Lost Weekend"; "National Velvet." SONGS: "Cruising Down the River"; "It's a Grand Night for Singing"; "Till the End of Time."

1946

League of Nations disbands. Negroes vote in Mississippi primary for first time. "Mother of the Year" is a Black woman (1st time). Philippines independent. U.S. accuses Russia of "repeated abuse and misrepresentation." Mother Cabrini is first U.S. Roman Catholic saint. "All the King's Men" published. "Annie Get Your Gun" opens. FILMS: "Best Years of Our Lives"; "The Jolson Story"; "The Yearling." SONGS: "Zip-a-Dee-Do-Dah"; "Chiquita Banana"; "Tenderly"; "Old Devil Moon."

1947

Republicans control Congress. House Un-American Activities Committee investigates Hollywood film-makers, writers. Taft-Hartley Act passes over Truman veto. Marshall Plan announced. "Flying saucers" sighted over U.S. First national phone strike. Babe Ruth retires. Margaret Truman sings with Detroit Symphony. "Streetcar Named Desire" opens. FILMS: "Miracle on 34th Street"; "Life With Father"; "Great Expectations." SONGS: "Woody Woodpecker"; "Open the Door, Richard"; "Beyond the Sea."

1948

Draft reinstated. Displaced Persons Act. HUAC pursues Chambers-Hiss case. Henry Wallace runs on Progressive ticket. Truman defeats Dewey. Walter Reuther wounded by shotgun blast. X-1 Rocket travels faster than sound. "Mr. Roberts" and "Kiss Me, Kate" open. FILMS: "Treasure of Sierra Madre"; Olivier's "Hamlet"; "Johnny Belinda"; "Red River." SONGS: "Buttons and Bows"; "Tennessee Waltz"; "Enjoy Yourself, It's Later Than You Think."

1949

Truman Inaugural on TV. Canasta becomes a rage. Airlines set speed records. 250 tornadoes. Kansas repeals prohibition. Western blizzards strand 2,000,000 sheep and cattle. Bill Odom wins National Air Races in Cleveland, then dies in crash. "Death of a Salesman" and "South Pacific" open. FILMS: "All the King's Men"; "I Was a Male War Bride"; "Cinderella"; "Twelve O'Clock High." SONGS: "Rudolph the Red-Nosed Reindeer"; "Mule Train" "Bibbidi-Bobbidi-Boo"; "Some Enchanted Evening."

1966

Cesar Chavez forms UFW. B-52 raids on Hanoi. U.S. troop build-up to 385,000 in Vietnam. Draft card burning. Antiwar movement gains support. Urban riots: Cleveland, Chicago, Brooklyn, Watts II. SNCC and CORE call for "Black Power." Ronald Reagan elected California governor. Walt Disney and Lenny Bruce die. FILM: "The Sound of Music." SONGS: "I'm a Believer" (Neil Diamond); "Paperback Writer" (Beatles); "Paint It Black" (Rolling Stones).

1967

Six-Day War: Israel vs. Egypt. LBJ: War on Poverty. Worst racial conflict in U.S. history: troops sent to Detroit, Newark. Commission on Urban Violence formed. War opposition in Senate: McGovern, R. Kennedy, Church, *et al.* Anti-war march: 100,000 in New York. First heart transplant. DNA synthesized. *Torrey Canyon* oil spill. FILM: "A Man for All Seasons." SONGS: "Ode to Billy Joe" (Bobby Gentry); "Feelin' Groovy" (Simon and Garfunkel); "Up, Up and Away" (5th Dimension).

1968

SDS occupies Columbia University buildings. LBJ Loses New Hampshire primary to Gene McCarthy. Martin Luther King assassinated. Robert Kennedy assassinated. Chicago police riots. Poor People's march on Washington. Nixon-Agnew defeat Humphrey-Muskie. FILMS: "Oliver!"; "The Graduate." SONGS: "Hey Jude" (Beatles); "Dock of the Bay" (Otis Redding); "All We Are Saying Is Give Peace a Chance" (everyone under 30).

1969

Armstrong and Aldrin walk on moon. First National Moratorium Day. 400,000 at Woodstock. Chicago 8 trial. Weather Underground bombings. Tate-LaBianca murders (Manson family). Eisenhower dies. Ho Chi Minh dies. Judy Garland dies. FILMS: "Butch Cassidy and the Sundance Kid"; "Midnight Cowboy"; "Goodbye Columbus"; "Hello Dolly." SONGS: "Aquarius" (from *Hair*); "My Cherie Amour" (Stevie Wonder); "Honky Tonk Woman" (Stones).

1970

Voting age lowered to 18. Draft lottery established. Jackson State, Kent State Killings. Warren Burger named Chief Justice. Haynsworth and Carswell nominations to Supreme Court rejected. Nixon "Vietnamizes" the war. Cambodia "incursion." Student strikes everywhere. Moynihan: "benign neglect." Jesus freaks appear. FILMS: "Patton"; "M.A.S.H."; "Ryan's Daughter"; "Love Story." SONGS: "Bridge Over Troubled Waters"; "Everything Is Beautiful"; "Close to You" (The Carpenters).

(Continued on Page 5)

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Opening the Proverbial Can of Worms . . .

In February 1979 the California Postsecondary Education Commission's Intersegmental Committee on Writing Skills issued its Position Paper #1. This paper takes the position that "[it] is both desirable and possible to establish a statewide minimum standard for college-level writing." It further states that although the "minimum standard of proficiency should be used as a prerequisite to Freshman Composition, [it] should not be used as an admission standard for entrance into the college or university, nor as a statewide standard for successful completion of the Freshman Composition course."

The paper details the rationale for such a position and examines the problems to be solved: "(1) establishing an agreed-upon standard of writing proficiency; (2) designing or selecting an examination for measuring student performance against the standard; and (3) securing agreement about how and when to administer the examination." Lastly, the paper looks at the financial consequences of implementing the proposal.

The paper has been discussed—sometimes heatedly—since it was first presented. At ECCTYC's Board of Directors meeting in April the paper received much attention, and a committee, headed by Dick Lundquist of Cabrillo College, is considering it further.

Jean Trapnell, member of the Board of Governors of California Community Colleges, expressed her responses to the paper at the request of Dr. Patrick M. Callen, Director of CPEC:

...My premise is that Subject A, Freshman Composition, and much of what I see [in] this POSITION PAPER do not deal with the reality of today's situation: today's media, today's means of communication, and, above all, today's mass attendance in postsecondary education. No longer, at least not since the 1950s, are we dealing with verbal, linear communication or with a carefully selected group of college students all going for a BA degree in English or history.

The terminology used in the "Writing Proficiency Statements" of the POSITION PAPER will illustrate what I mean: "...The minimum performance objectives should be ... b. the selection of* a pertinent main idea *[emphasis Ms. Trapnell's].... The student should be able to produce an independent, self-contained, thoughtful piece of writing on* a topic of consequence .... The essay ... *should progress and develop, not just repeat* the central idea *in various ways, and should be of sufficient magnitude, probably several paragraphs, to make* an impact." *I am not quoting out of context; these words have been the language of English instructors for many years and are the essence of the POSITION PAPER.

CPEC's Intersegmental Committee on Writing Skills Position Paper #1

They are a tall order even for many teachers. I notice that the Berkeley Workshop uses an entire summer for the training in this genre of 25 highly selected teachers—a much smaller group also than the 40-50 unselected students in most community college and high school English classes. [By the way, if the same test is to be used for all segments, what about having the same size classes in all segments?] Those abstractions are even more difficult for the million and a half postsecondary freshmen, and certainly for the 11th and 12th graders for whom these standards are also proposed. They should be the result of college English, not our expectations of those not yet in college....

We must face reality and require concrete and practical writing of those entering postsecondary education.... We should be testing what is now called Public Literacy, not a high level of abstract thought....

Ms. Trapnell continues by proposing a type of standardized test that would ask the student to do the kinds of writing tasks he might perform in everyday life, a test that would not "frighten the average person into Subject A or Basic Skills." Such a test might be as follows:

Write 400-500 words **(2-3 pages) on one of the following. (Remember to make it clear, interesting, and important to a college friend or a co-worker in a letter, handbook, or newspaper-magazine article. The chief requirements are well-organized information and good English.)**

1.) Describe a place, person, object, or a situation involving all three, like an accident, a meeting, a concert, a speech, or any other.

2.) Explain a process such as cleaning a house, fixing a car, making a movie, assembling an art folder, taking a trip, or any other.

3.) Argue for or against a law or opinion, such as compulsory school attendance, work experience, compulsory military draft, or any other.

4.) Review a book, movie, television series, concert, or any other.

Ms. Trapnell suggests also including a standard vocabulary test, for the "student's score on it gives a very good indication of his/her reading ability." The student who passes these tests is now "ready for college, even for Freshman Composition."

Lastly, Ms. Trapnell proposes remodeling freshman composition, making it "the 'core' or tool subject in freshman core programs.... It would be the only college course I would call 'English,' because it would deal with all aspects of the language and help students use the language properly in their various fields.... But," she concludes, "curriculum is another subject."

Remedial . . .

(Continued from Page 1)

group that needed — and received — reading and writing remediation experienced the lowest attrition rate.

Another program, conducted at City University of New York under the direction of Mina Shaughnessy, involved students who were considered completely unqualified for college. Follow-up studies found that out of 600 students who received remedial help, 40 graduated from college and many went on to graduate school. In addition, 36 per cent of the students who had entered the college at the lowest achievement level completed their college studies. Since the national average completion rate for ALL students is about 50 per cent, this 36 per cent completion rate was an incredible accomplishment.

WHATEVER the causes of declining literacy — the impact of television, the neglect of basics in elementary school, the lack of rigorous academic training in high school, the problems of cross-cultural learning — we have to deal with the effects.

One of the greatest problems today is that many students believe they are prepared for college-level work when, in fact, they are not. This, in turn, leads to higher drop-out rates — and the tragedy of wasted human potential.

Traditionally, students have been held accountable for what they have or have not learned. Today's educational theorists, however, have made schools, colleges, and instructors equally responsible for student performance. For example, John E. Roueche accuses our educational system of making learning so difficult that only a small portion of our students can persevere to mastery. We must address such accusations and examine what we can do to improve our performance and our students' achievements. To do this we must question many aspects of education that we have taken for granted. We must examine the way we organize learning activities into academic years, semesters, hours, credits, and grade-point averages. We must consider whether we do this because such divisions make the job of teaching easier for us, even though they often place restrictions on the learning process.

We must also examine the role played by our counselors. Do we allow them to place students in the programs of their choice — whether or not such programs are appropriate for the students' level or achievement? And what about the motivation/aptitude relationship? Do our counselors work on the basis of assuming that everyone has the right to fail? Or do they believe that everyone has the right to have a realistic expectation of success? In institutions in which the responsibility for choosing programs has been shifted away from the counselors and to the student, how do we deal with the inadequate levels of preparation that students bring to the classes they select?

Students should be given a realistic idea of what their chances of success in any given program, and then they should be given the opportunity to take remedial classes which, if successfully completed, eventually will allow them to expect success in the programs they desire.

OBVIOUSLY, many of our students are critically deficient in their communication skills. What, then, can we do to adapt our teaching methods to better suit their achievement levels? Since instruction often uses symbolic systems to impart information, we must realize that low verbal-ability students are almost sure to fail under this mode. We must be aware that even the ability to understand our instruction is affected by verbal ability, writing proficiency, and reading comprehension.

It is unfair to conclude that the slower learner has less learning capacity than the faster learner. Therefore, the outcome of a learning situation should be judged on the basis of individual achievement, not against group performance levels. Students must know that their achievements will be measured against their own capabilities and not judged by group standards. For, as Robert Hutchins has said, learning cannot occur if the students are confounded and retarded by the system.

We must also keep in mind that perhaps the greatest measure of the success of our teaching is not the degree to which students master material and skills, but the extent to which they voluntarily choose to use such knowledge and skills in their daily lives.

As Medsker and Tillery wrote in *Breaking the Access Barrier*, some instructors are more interested in academic rank, tenure, and teacher rights than in anything else. These instructors are concerned with "status," and do not feel that teaching remedial or developmental courses identifies them with higher academia. The authors compare this attitude to the doctors who refuse to take "hard-to-cure" cases, and they accuse those instructors of contributing to what is developing into a "ridiculously high attrition rate."

If it is true that instructor expectations are possibly the single most important determinant of student achievement, then the implications of Medsker and Tillery's accusation are horrifying.

No, remedial is NOT a four-letter word. It is a complex problem that crosses all academic areas. It is a problem because without basic skills there can be no freedom of expression, no enlightened citizenry, and no democratic progress. As John Adams stated: "Let us dare to read, think, speak, write . . . for liberty cannot be preserved without a general knowledge among the people."

REVIVING THE LOST ART OF READING ALOUD

By ANN POPE STONE
Santa Monica College

Has reading aloud become a lost art — and if so, what exactly has been lost? I asked the twenty-five members of my English Fundamentals class to recall what had been their favorite read-aloud books as children. Puzzled stares greeted my question, and the class, composed predominantly of eighteen-year-olds, seemed collectively ill at ease. Silence. An older student had the freshest recollections. British born, she had been raised to the sounds of her father and mother reading Dickens after dinner to the assembled family.

As you may suspect, discussion revealed that my younger students, born in the early sixties, grew up in the blue light of television. (Such exposure does little to develop the aural skills which contribute so much to the ability to construct smooth prose.) Concomitantly, it turned out that these same young students had had precious little practice at reading aloud.

And thus began our read-aloud sessions. . . .

At first, my suggestion that hereafter we would spend some fifteen minutes of every class hour engaged in oral reading was greeted with displeasure. Slowly, however, all of the students came to participate in and to enjoy our read-aloud sessions. I would begin reading a passage; then class volunteers would read. Because no one was under pressure to increase his reading speed or to gain comprehension *per se*, students began to relax and actually to take pride in their increasing reading — and occasionally thespian — prowess.

What did we read and what did we gain? To answer first questions first, we discovered the pleasure to be found in reading Sherwood Anderson's *Winesburg, Ohio.* The vocabulary of Anderson's sketches does not overwhelm the beginning oral reader, and the discussions that often followed were penetrating and rich. We then moved on to non-fiction narrative, finding the writings of James Thurber, Bruno Bettelheim, and James Baldwin equally stimulating and enjoyable. Much of what we read was chosen from traditional course materials: essays assigned as models for the kinds of essays the students would later write and introductory paragraphs assigned for their value in the analysis of effective beginnings — in short, selections from a good rhetorical reader.

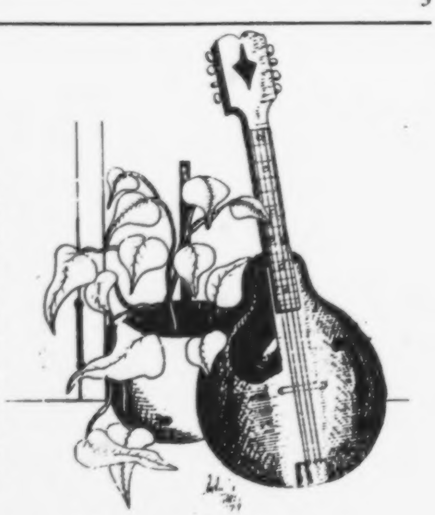
The answer to what we gained is more complex. By initiating "read-aloud" at the beginning of the semester, I was able to catch what I suspected were any serious reading problems early on and to recommend consultation with a reading specialist. Some students then supplemented their fundamentals class with more formal reading instruction.

Students whose writing problems consisted of fragmented and/or run-together sentences (and they were many) were able to train their ears to hear the *sound* of a completed sentence. This training resulted in some of them being able to read aloud their own essays and to catch through aural identification those sentence errors, which traditional grammatical analysis had failed to train them to recognize. As it turned out, many students took to reading aloud their own essays to themselves or to their roommates — it seemed not to matter. Exam time found a good number of my students clustering in the hallway outside the examination room, whispering to themselves their final efforts at essay writing: unorthodox, but effective.

In some small way nearly everyone in the class found his oral reading skills improving; the shy boy in the back of the room blossomed when it became clear to him that the class enjoyed hearing him read, and the girl who proudly claimed that she *never* read anything (I assume she meant for pleasure) actually asked where she could find more of Sherwood Anderson's works. The students' skills as listeners improved, too, because in the close setting of the classroom it would have been rude to be inattentive while a classmate was reading.

Perhaps most exciting of all were the discussions that inevitably followed each read-aloud session. In the "slowing down" that must accompany reading aloud, the students had time to ponder and to explore the meaning of what they were reading, and thus to feel freer to express their opinions. After all, when you have just heard your own voice speaking the written words of someone else, it seems natural to follow with your own commentary. As a result, class discussions were better than those in any class I have taught. Perhaps it was the shared pleasure of listening and learning together, of being at one with each other, that allowed them to feel confident enough to explore the writer's and their own vision of the world.

Perhaps, too, reading aloud helped them discover what might have been lost to them: some sense of the joy and wonder of language and of its power as a way to share with others what's in your head and in your heart.



My Apache Past

My Apache past is wearing
through, making my blood run black. My
cheekbones are riding tall under the high
slopes of my eyes. And in the clearing

of my bed, I take stiff women
back through time. There they touch my face
and cut themselves on the treacherous
ledge of my jaw. I am able to bend

there, whip my body around theirs
and wait for dark. I am a patient
man among my tribe. In our tents
we find love practical, no worse

for how it swells our numbers. Later
we must wrap arrows and prepare
for battle. When we are gathered in prayer
circles I will watch and fire

for warmth, and practice dying until
it is perfect. But for now we will fight
only the cold, pressing hard against the night
when you know I am lying still.

RAYMOND OBSTFELD
Orange Coast College

A Time Line

(Continued from Page 3)

1950

People's Republic of Korea invades ROK. UN sends peace-keeping force. Puerto Rican nationalists try to assassinate Truman. Kefauver committee on organized crime. Truman seizes railroads. Connie Mack retires. George Bernard Shaw dies. "Guys and Dolls" opens. FILMS: "Born Yesterday"; "The Blue Angel"; "All About Eve"; Disney's "Pinocchio." SONGS: "Goodnight, Irene"; "Autumn Leaves"; "Rag Mop"; "Third Man Theme."

1951

Truman relieves MacArthur: "old soldiers just fade away." 22nd Amendment (2-term presidency) passes. Rosenbergs sentenced to death. Transcontinental TV begins. "Catcher in the Rye," "The Sea Around Us," and "Pogo" are popular. Florence Chadwick swims Channel both ways. "Stalag 17" and "The King and I" open. FILMS: "Quo Vadis"; "David and Bathsheba"; "Streetcar Named Desire." SONGS: "Cold, Cold Heart"; "Come on-a My House"; "Mockin' Bird Hill"; "On Top of Old Smokey"; "The Little White Cloud That Cried."

1952

Korean War continues. Truman seizes steel mills; Supreme Court rules act illegal. Eisenhower defeats Stevenson. Mississippi and Missouri Rivers flood. Heat wave in East; earthquake in So. California. Maiden voyage of SS United States sets record. Steam locomotives retired from passenger service. "Diary of Anne Frank" and "Power of Positive Thinking" are popular. FILMS: "Greatest Show on Earth"; "Ivanhoe"; "African Queen"; "Cinerama." SONGS: "Your Cheatin' Heart"; "Wheel of Fortune"; "I Saw Mommy Kissing Santa Claus"; "You Belong To Me."

1953

Eisenhower inaugurated, secures armistice in Korea. Joe McCarthy rampages with Communist witch hunt. HUAC subpoenas Truman; he refuses. TV covers Queen Elizabeth II coronation. Stalin dies. Scrabble becomes popular. FILMS: "Bwana Devil" in 3-D; "The Robe" in CinemaScope; "From Here to Eternity"; "Shane." SONGS: "Rock Around the Clock"; "Doggie in the Window"; "Ebb Tide"; "Dragnet."

1971

Supreme Court upholds busing for integration. Nixon announces visit to China. Omnibus Crime Control Act. May Day antiwar demonstration in Washington: Atty. Gen. Mitchell orders mass arrests. "Protective reaction" bombing. Nixon pushes revenue sharing. Pentagon Papers published. Ellsberg indicted. "Godspell" opens. FILMS: "The French Connection"; "Summer of 42"; "The Last Picture Show"; "Fiddler on the Roof." SONGS: "You've Got a Friend"; "A Natural Man"; "Ain't No Sunshine."

1972

Troop withdrawals continue. Total withdrawal tied to POW release. Federal election spending limit set. George Wallace shot during primary campaign. Eagleton affair. "Third-rate" burglary in Watergate Hotel. Nixon overwhelms McGovern. Court-ordered busing resisted in Boston, Michigan, elsewhere. Israeli athletes killed in Munich. FILMS: "The Godfather"; "Poseidon Adventure"; "Butterflies Are Free." SONGS: "First Time Ever I Saw Your Face"; "Concert for Bangladesh"; "I Am Woman."

1973

UFW and Teamsters battle in grape fields. Wounded Knee seized. Carnegie Commission on Higher Education: Ph.D. "surplus." NOW holds 6th convention. National Women's Political Caucus holds first meet. 30 states have ratified ERA. Nixon fires Special Prosecutor Cox. Tapes revealed. Tapes turned over: 18-minute "gap." Spiro Agnew resigns. Vietnam Vets Against the War lead protests. TV: "Miss Jane Pittman." FILMS: "The Sting"; "Last Tango in Paris"; "The Exorcist"; "The Paper Chase"; "American Graffiti." SONGS: "Killing Me Softly With His Song"; "You Are the Sunshine of My Life"; "Behind Closed Doors."

1974

Vietnamese release POW's. Oil crisis; dollar crisis. Gasoline "shortage." Nixon publishes transcripts. Judiciary Committee pursues impeachment. Nixon resigns. Ford pardons Nixon. Henry Kissinger is "most admired" American. Little League admits girls. Died: Ed Sullivan, Walter Lippman, Charles Lindbergh, Jack Benny, Dizzy Dean, Chet Huntley, Cass Elliot. FILMS: "Alice Doesn't Live Here Anymore"; "Harry and Tonto"; "Hearts and Minds"; "Godfather II." SONGS: "I Honestly Love You"; "The Way We Were"; "Band on the Run"; "Boogie on Reggae Woman."

1954

Puerto Rican nationalists wound five Congressmen. Supreme Court rules segregation unconstitutional in public schools. Communist Party outlawed. Senate rebukes McCarthy. Hurricanes Carol, Edna and Hazel wreak havoc. Toscanini retires. Mambo is the craze. FILMS: "White Christmas"; "Caine Mutiny"; "Star Is Born" (Garland); "High and the Mighty." SONGS: "Sh-boom"; "Shake, Rattle, and Roll"; "Teach me Tonight"; "Mr. Sandman."

1955

Salk vaccine perfected. Eisenhower has heart attack. AFL and CIO merge. Quiz shows ($64,000 question) begin. "Peter Pan" televised in compatible color. Davy Crockett hats are rage for kids. Einstein dies. "Cat On a Hot Tin Roof" and "Damn Yankees" open. FILMS: "Cinerama Holiday"; "Battle Cry"; "Blackboard Jungle"; "I Am a Camera"; "Mr. Roberts." SONGS: "Maybellene"; "Sixteen Tons"; "Moments to Remember"; "Teen-Age Prayer."

1956

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments"; "Around the World in 80 Days"; "Man With the Golden Arm"; "War and Peace." SONGS: "Hound Dog"; "Blue Suede Shoes"; "Blueberry Hill"; "See You Later, Alligator"; "The Great Pretender"; "Long Tall Sally"; "Standing on the Corner"; "Memories Are Made of This."

1957

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai"; "Hatful of Rain"; "Pal Joey." SONGS: "Whole Lot-ta Shakin' Goin' On"; "Love Letters in the Sand"; "All Shook Up"; "Calypso Melody"; "Be-Bop Baby"; "Honeycomb"; "76 Trombones."

1975

"Squeaky" Fromme and Sara Jane Moore each attempt to kill President Ford. SLA kidnaps Patty Hearst. So. Vietnam surrenders to No. Vietnam. U.S. evacuates refugees, orphans. New York City in financial crisis. US and USSR conduct joint space flight. Air Force Sgt. discharged for homosexual acts. Lockheed bribery scandal. "Equus" wins Tony. Died: Casey Stengel, Aristotle Onassis. FILMS: "Jaws"; "One Flew Over the Cuckoo's Nest"; "Nashville"; "Shampoo." SONGS: "Love Will Keep Us Together"; "Still Crazy After All These Years"; "Send in the Clowns"; "The Hustle."

1976

Bicentennial. Carter defeats Ford. Investigations of CIA and FBI concluded by Congress. ERA in trouble: Phyllis Schlafly. New copyright law. Supreme Court upholds capital punishment. "A Chorus Line" opens. Died: Howard Hughes, Richard Daley, J. P. Getty, Dalton Trumbo, Andre Malraux, Agatha Christie. FILMS: "Rocky"; "Network"; "All the President's Men." SONGS: "I Write the Songs" (Manilow); "Evergreen" (Streisand).

1977

Gary Gilmore executed in Utah. Anita Bryant vs. gay rights. Elvis Presley dies. Child porn investigation. "Roots" on TV. Pele plays last soccer match. Korean lobbying scandal. 14-year decline in SAT scores. Frost interviews Nixon. Carter has fireside chats and town meetings. Died: Bing Crosby, Charles Chaplin, Robert Lowell, Anais Nin, Freddie Prinze. FILMS: "Star Wars"; "Close Encounters of the Third Kind"; Annie Hall"; "The Turning Point." SONGS: "You Light Up My Life"; "Hotel California" (Eagles); "Don't It Make My Brown Eyes Blue"; You Make Me Feel Like Dancing."

1978

Proposition 13: the taxpayer revolt. Bakke case decided by Supreme Court. Dollar weak in international money markets. "Holocaust" on TV. Nixon memoirs published. Anti-Shah protests increase in Iran. People's Temple and the Jonestown massacre. Moscone and Milk assassinated. Cleveland faces default. FILM: "An Unmarried Woman"; "Coming Home"; "Saturday Night Fever" Heaven Can Wait." SONGS: Disco anything.

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It Must Be Spring or — The Art of Not Writing

By Francine L. DeFrance
Cerritos College

In the spring of my thirteenth year I decided that I was going to be a writer; no, actually I decided that I WAS a writer and that I would begin my novel. I had spent the better part of the year reading, especially the poetry of e.e. cummings, who didn't have to capitalize and seemed very arty, and the prose of Ernest Hemingway, whose short sentences looked easy to mimic, so I thought that I'd better get busy and start my career. My first inspiration came after I spent a weekend at a Batoning Clinic in York, Pennsylvania, which had a white wooden hotel building from the Revolutionary days and one cafe (which was closed on weekends). I spent the two nights on Army cots in the gymnasium, showered in the girl's locker room and when I got home I thought I had experienced enough of the rough life to write my novel about being in a concentration camp in World War II. I began somewhere in the midst of Germany in the dark of the darkest night and realized that I had nothing to write about. I had read every concentration camp novel ever written but was no war victim. As luck would have it, my thirteenth summer grew into boy-watching and dances and the novel was put aside.

All through my high school years I harbored the knowledge that someday I would write my novel, someday when I had enough experience with life. In my junior year of college it looked like the opportunity arrived. My girlfriends and I were going to Europe for the summer.

With diary packed securely, we traveled for nine boring, churning, endless days at sea on an Italian student ship, a ship just large enough not to turn over in the storm we encountered but not large enough for the four of us to change our clothes at the same time in the room without someone stepping out into the hallway. The diary was never unpacked.

After college I eagerly started teaching high school English excited at the prospect of spending my days with literature and the great writers who lured me into this whole idea in the first place. Even the prospect of correcting composition papers seemed appropriate, for what better way to stay in touch with the art of writing than to deal with bettering it on a daily basis. The first week of school there was a riot in the neighborhood over an attempted integration (it was a lower-class white community in Philadelphia's roughest section of Fishtown). I was lucky the kids came to school at all. I remember the day Grace Reid got them organized into staying in the classroom on the emotional appeal of "Are we gonna leave da' place for dem?" They stayed, and I began with a vocabulary lesson on prefixes. The "literature" we did that year was some popular song lyrics they liked.

Years passed quickly while I busily tried to contain and maintain.

Finally, it seemed I'd have my chance. I moved West, got a job teaching writing at a community college, and began work as a co-editor of a small literary magazine. In time for each issue about four hundred manuscripts arrived which were divvied between the three of us—I mulled over 130 pieces of "bleeding heart" poetry, "gutter" fiction, "touch-me-feel-me" poetics, and "only-I-understand-the-symbolic significance" prose. That plus the 1800 Freshman compositions I read the first semester added up to yet another delay in the Great Novel.

But the time at last has come. I am taking the summer off and am going to get started, that is just as soon as I grade the fifty English 1 research papers on my desk, the 150 final exams I'll get next week, and prepare my lectures for the three new classes I'll be teaching in the fall.

Why Can't the Writing Teacher Write?

by Gloria Floren
Mira Costa College

My friends will tell you that one of my most common comments, over a cup of tea or two, is "That would make a great title." I'm good at titles; I've thought of hundreds of them—titles for articles, titles for short stories, titles for poison pen memos. In a flash, I see the entire piece.

"Eraserhead"

A horror story about an enterprising student who pushes ink erasers in the student union. A perceptive composition teacher begins to suspect that things are slightly amiss when her writing students begin erasing words faster than they can write them down. Their papers become unreadable blotches. The story comes to a head when the students begin eating the erasers and stuffing the inedible parts in their ears. The composition teacher tries everything to combat the mysterious menace—programmed workbooks, crossword puzzles, computer games, writing lab sessions, one-to-one tutoring, Garrison workshops. Nothing works, not even the activity on lemon descriptions. In one last desperate attempt, she has all her writing students stomping, barefoot, in a mountain of clay just outside the classroom—on a grassy knoll facing the ocean. The students begin eating the clay, then—in a mass—turn on her. The administration comes to the rescue, but too late for the composition teacher, no trace of whom can be found anywhere. The students are dismissed, and the administration and faculty sigh in shocked relief. The story ends as the students register at another college, in another composition class. They come prepared to write a placement essay with pockets stuffed with what look something like ink erasers, something like human body parts.

"The Curse of the Semicolon"

A comedy-horror about the semicolon manitou which attaches itself to a young, part-time English instructor. The ugly, scab-like growth first appears on the writing callus on the inside of the teacher's middle finger. He successfully picks it up and throws the disgusting thing in the toilet, contemplates its shape, and flushes it into the city sewer system. That night his pipes back up, and the semicolon demon, this time twice the size, creeps out of the toilet; gently attaches itself to the sleeping teacher again, this time on the palm of his hand; and makes itself invisible. The teacher begins having nightmares about semicolons in strange flatlands peopled by commas, periods, and exclamation points. He begins having trouble keeping semicolons out of his own writing—he can't help jotting them everywhere and can't remember where they come from. Soon he is fired for incompetency—that is, for using too many semicolons in his writing and for lecturing on nothing else to his students. He finds a detective, who lands him a job in some education office where he and his semicolons are welcomed as geniuses, and who tracks down the semicolon manitou through some connections she makes with independent clauses in high places. They exorcise the semicolon demon by smothering it with a descending colon. Our young hero suddenly finds himself without his compulsion for semicolons, and, not too much later, without a job. Despondent and exhausted and penniless, he tries killing himself by an overdose of ellipses, but his detective— who by now has fallen madly in love with him—stops him before the lethal dose with a madcap exclamation remark. She tells him the tale about the farmer with two chickens: one of them was sick, so the farmer had to kill the other one. "Why?" the young and desperate, ex-semicolon addict asked. "So he could feed chicken soup to the sick one." The story ends on an upbeat note: the young ex-semicolon addict and his detective lover dash away into the sunset, hand in hand. Their linked arms take the shape of a semicolon.

"Holistic Scoring"

A new method of picking up a partner at a disco—method is based upon the premise that both people must agree on the quality of content, style, and mechanics of the pick-up as determined by the current rhythm and conventions of the disco scene.

"Garrison Grapenuts Flakes"

Name of a new breakfast cereal that talks to you face to flake. Says it all in less than five minutes. Recommended for busy people who don't have much time for breakfast but love instant feedback.

"Friendly Persuasion"

An essay about the rhetoric of persuasion, for an audience of composition students. The main idea is that just an essence precedes existence, friendship precedes persuasion. The article's purpose is to help composition students overcome fear of the blank page by overcoming fear of the teacher; several suggestions for making friends with the teacher are given, and recent research showing the correlation between student-teacher friendship and scores on student papers is discussed in support of the main idea.

In a flash, I see whole compositions before me. Their skeletons beckon, "Give me flesh. Give me blood." Why don't I just sit myself right down and write them, then?

I don't know. Maybe I've talked so much about writing that I've scared my socks off thinking about it. Why, when you think about it, just think about all the errors that you could make. They'd find you out, for sure. Then where would you be? Hung up in some biology professor's closet, no doubt, with all the other ragbones.

All the conscientiousness and fastidiousness and urge for clarity that I pour out on my students spills out all over me, gets sticky, gums up my voice, plugs up my ears. I can't think through that gooey grammar-rhetoric jam. I can't see through the fog of correctness and corrections. Red ink—ouch! Proofreader's marks—ouch! Crossed-out words—ouch!

Can't hear myself think. Can't write.

Can't think of anything to say. Excuse me while I eat an eraser.

PRESIDENT'S MESSAGE

We Look Before and After

Under the risk of being impeached, I am going to observe that it is difficult to be serious under Sirius, for the bright, hot sun beckons, as I sit before my typewriter trying to think ahead to Fall 1979. However, I glance back and look ahead like Janus, and I see matters of import regarding the English discipline.

Looking back, I note the actions taken by the English Council of California Two-Year Colleges at their last meeting at Coronado in April, where the English Councils of the California State University and Colleges and the University of California also met concurrently. Vice President Jim Cagnacci of San Francisco City College and Treasurer Pat Barney of Citrus College were re-elected unanimously after their outstanding first term. I note the serious discussion about writing proficiency standards and the place of basic skills in the college curricula and the appointment of Dick Lundquist of Cabrillo College to chair the committee on proficiency and of Ann Clutinger of San Diego Mesa College for basic skills.

I note with appreciation the growing cooperation between ECCTYC and the English councils of CSUC and UC. The three groups are discovering that the teaching of English is an inter-segmental responsibility and that what affects one may very well concern the other. For example, the mandate to the CSUC to develop a third year writing proficiency testing policy has grave implications for the transfer student from the community college. Realizing this relationship, the CSUC Council passed the following resolution at their April meeting:

> Be it resolved that the English Council of CSUC recommend that every effort should be made to include a regional representative from the English Council of California Two-Year Colleges (ECCTYC) on CSUC campus-wide committees whose primary function is to administer the graduation requirement in writing proficiency and related programs.

I note, subsequently, that Region Three of ECCTYC represented by Nayan McNeill of Foothill College and Dick Lundquist of Cabrillo College has already held such a conference with the California State University at San Jose.

Furthermore, the English Council of UC, on learning of the heavy composition class load in the community college, released a statement noting that the comparable composition load in their department is half that of the average community college and declaring:

> . . . we offer the judgment that the community college load is far too heavy to permit adequate correction of papers and the individual attention to student writing necessary for genuinely effective composition teaching. The disparity of loads between the two institutional levels is in fact so great as to cast doubt upon the actual equivalence of composition classes taught in the community colleges and transferred to the several university campuses for freshman English credit.

The implications of this statement cannot be overlooked, for transfer credit for our composition courses may be in jeopardy if the courses are not equivalent in quality because of the overloaded classes at the community colleges.

Then, on looking ahead, I note the coming conference for English Department and Division heads and key faculty scheduled for November 2-3, Newport Beach, California. Under the direction of Program Chairman Judy Hert of San Bernardino College, this promises to be a significant meeting particularly concerned with the needs and interests of leaders in the teaching of English.

Thus, as Fall 1979 appears on the horizon, may Sirius be replaced by Canopus, for light is ever needed in the academic world.

Gertrude S. Fujii

GERTRUDE S. FUJII
Los Angeles Valley College

ESL WORKSHOP

Orange Coast's American Language Institute

by John Coates
Orange Coast College

In these days of declining enrollment in literature and creative writing classes there are still areas of growth in English. A case in point is English As a Second Language.

Community colleges all over California are experiencing increased enrollment by immigrant students whose unique language needs require special instruction. Nowhere is this pattern more evident than in Orange County, which now has one of the largest per capita Southeast Asian refugee populations of any major metropolitan area in the United States.

According to the Orange Coast Manpower Commission's Planning Department, there were an estimated 18,598 Southeast Asians living in Orange County in 1978. By 1982 that figure will reach almost 30,000, or 10 percent of the entire Southeast Asian population of the United States. The public schools of Orange County report that this ethnic minority is already the second largest, accounting for 3 percent of all students, and is exceeded only by Hispanic minority groups (13.6 percent).

Consequently, many community colleges in Orange County have found that their once token ESL offerings are no longer adequate. Orange Coast College, which until now has offered only one multi-level ESL class in writing, will go to a five-level program consisting of eleven separate classes as of fall 1979. By the spring of 1980 some 500 students are expected to enroll.

To be known as the American Language Institute, Orange Coast's program will attempt to meet the English language needs of any ESL student enrolled at the college, from beginner to advanced. Typically the student will enroll for nine hours of instruction each week in semester classes in conversation, reading, writing, and structure.

Placement and advancement will be by examination. Students who do not receive credit may repeat a class and, at the same time, continue more advanced classes in those subjects that he has passed. Many students will probably exit at the intermediate level and seek employment in the community.

Those who complete the entire sequence can earn up to 23 units of credit and then enter the regular English program. According to John Coates, director of the project, the American Language Institute program reflects the best features of other successful community college and adult school programs throughout the state.

MEETING ESL NEEDS

Notes:

1. All placement and advancement based on test scores.
2. Students should enroll in a full sequence at levels 02 and 03. (At these levels the basic skills are separated for emphasis but all skills are reinforced in each class.)
3. The Workshop is intended for absolute beginners and for students whose survival skills do not yet allow them to function in even the simplest communication situations. This includes anyone who does not yet read or write the Roman alphabet.
4. Class size recommended is 25.

"On Writing a Placement Exam" — Revisited

By Robert Mognis
Modesto Junior College

The Literature and Language Arts Division of Modesto Junior College has decided to implement its self-written placement examination for fall, 1979. Testing has already begun for all students who intend to take English Composition courses during the 1979-80 academic year.

The test, described in the Winter 1979 issue of *inside english*, consists of two parts: (1) a thirty-minute objective examination that includes sections on spelling, sentence construction, word usage and diction, commonly confused words, mechanics and punctuation, and reading comprehensvion; and (2) a forty-minute essay examination, which will be holistically scored by the division. Students will be placed into the three levels of English Composition classes according to a composite percentage score based on 44 points for the objective examination and 48 points for the essay examination.

The division plans to administer new forms of the examination each semester. The current examination is copyrighted and probably will be available to other colleges once it has been fully validated and evaluated.

Conference Update

ECCTYC'S FALL CONFERENCE

ECCTYC's Fall Conference for chairs and those involved in faculty and curriculum development promises to be an outstanding event! The participants will meet at the Registry Hotel, Newport Beach, November 1-3, 1979. Conference organizers Judy Hert (San Bernardino Valley College), Richard McIntosh (Cypress College), and Sister Joseph Adele Edwards (Mount St. Mary's College) are hard at work integrating the various aspects of this three-day gathering, specifics of which will reach department chairpersons early in September.

Among those addressing the conference will be Dr. Ross Winterowd, Director of the Ph.D. Program in Rhetoric at USC; John Lovas, Division Dean of Language Arts at DeAnza College; and Alice Brekke of Long Beach State University. Dr. Winterowd will review recent research and development in rhetoric. Psycho-linguistics will be the subject of John Lovas' contribution, and Alice Brekke will report from the California State Universities and Colleges (CSUC) on the junior equivalency exam, the English Placement Test (EPT), and writing workshops.

In addition to individual speakers, many interesting and informative panels have been planned. John Coates of Orange Coast College will lead a panel on ESL; and Jerry Herman, Jan Wall, and Smokey Wilson will report on Laney College's Remedial English Program. Bob Mognis of Modesto College will chair a panel titled In-Service Programs and How to Set Up Effective Ones; panel members will include Jim Moore of Mt. San Antonio College. Another panel, The Role of the English Chair, chaired by Virgil Sessions of Orange Coast College, will consider the goals of the influence on staff and administration by, and the problems of time management for the chairperson of English.

Widespread interest in the Garrison Method has prompted a panel to discuss various adaptations of the method. The panel will include Tom Drew of Moorpark College, Ed Doran and Chuck Dawe of Orange Coast College, and JoAn Simmons of the Los Angeles Community College District. And to serve the needs of many of us and our colleagues, Dr. Catherine Gannon from Cal State, San Bernardino, will participate in a panel on grant writing. San Bernardino has an NEH grant for cross-disciplinary writing for the entire college.

As this brief run-down indicates, ECCTYC's Fall Conference will address the concerns and interests of English chairpersons and their faculty members. The conference staff has expended extensive time and effort to put together a conference of high quality, with a multifaceted program designed to be interesting, provocative, and worthwhile.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 300 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

Literacy—Is It Obsolete?

By Harrison West
Los Angeles Valley College

In the past few years we have gotten used to decline, debasement, and dilution in the quality of almost everything. This is a decade of diminishing expectations and returns in American life; a cultural and economic Gresham's law seems to be operating in our time.

Especially we who teach English are aware of the marked deterioration of skills and interest in language. The world has let us know what we have already experienced in our classrooms: test scores are down; graduates at any level are unprepared; even in the professions an articulate person is a rarity. On the inside, we have seen the ratio of our "high end" courses (composition and literature) to our "low end" courses (basics and remedials) reversed in the 1970's. Since my own high school days I have seen the deliquescene from a time when Latin was a popular elective to a time of strong interest in modern foreign languages to today when English is an "unpopular" requirement. Will we English teachers soon be as archaic as farriers or harpsichordists?

It is very timely that along comes Paul Copperman with an insightful analysis and interpretation of this predicament. *The Literacy Hoax: The Decline of Reading, Writing, and Learning in the Public Schools and What We Can Do About It* is a clear, logical, and constructive exposition which uses statistics and argument to move from description to course to solution.

The book is divided into two parts. The first portrays the literary decline by describing principal trends in American education from the 1800's through the mid-1970's using simple graphs and charts. Especially convincing to the layman will be the graph of SAT scores for the years 1952-1977. It looks like the charts of the Stock Market in 1929. Section 2 is titled "From Miss Grundy to Johnny Carson." Here he is especially critical of the many innovations, experiments, and fads which have cyclically swung the compass needle of education around erratically. The New Math, Open Education, using schools to affect social change, Civil Rights pressures on texts, testing, open admissions and grading are some of the factors he identifies as affecting the quality of the schools.

Mr. Copperman is a graduate of U.C.B. (1969) where he was elected to Phi Beta Kappa and received Berkeley's highest academic honor, Great Distinction in General Scholarship. One year out of college, he founded his own private reading school and in 1974 began the research which underlies *The Literacy Hoax*. He sees the basic cause of the documented malaise as a failure of authority and leadership. And of course this failure is evident from the White House to the school house. Specifically, the author blames parental permissiveness and television, which creates the expectation that learning should be easy, passive, and entertaining; thus the shift from Miss Grundy to Johnny Carson. He blames confused school officials who were vulnerable to manipulation by student activists and who weakened and diluted the curriculum. He cites the NCTE as having reduced the readability levels of textbooks by its policy on dialect which he says "attempted to legitimate the reduction of writing standards to the level of street talk."

Copperman asserts that the abdication of educational leadership must be countered by a reassertion of the primacy of the teacher's authority. He must have the class under control; he must assign meaningful tasks in a meaningful curriculum; he must establish standards and require practice. Copperman does not prescribe these solutions as occurring in a grim authoritarian setting. He states: "Teachers should primarily use positive forms of motivation with their students. Classrooms should be lively, happy places.... Teachers must not be punitive or abusive; they must be firm, direct, and in control, but they should also like and love children...." The administrator should back up the teacher and act as a buffer to the forces which will tend to threaten the teacher into lowering his/her standards. Superintendents and school boards have their legitimate authority and must lead toward a reassertion of standards of quality backing up teachers.

Part II of *The Literacy Hoax* contains ninety pages of "Interviews from the Front." (I like his metaphor—occasionally a Monday morning English 28 class has felt like a squad I was leading through the swamps of Bougainville.) There are fourteen interviews chosen from over two hundred individual tape-recorded and transcribed dialogs with people ranging from a world-renowned authority on reading and evaluation to a high school drug peddler. These interviews give a balance of anecdotal informality to the other sections of the book which deal with statistics, sociology, and pedagogics. They help to humanize and particularize Copperman's analysis. This should be a book which is passed from instructor to-instructor within all the English departments of California. One hopes that the impact of this book will be felt outside the profession. It is a welcome affirmation of the value of values.

Paul Copperman, THE LITERACY HOAX, New York: William Morrow and Company, Inc., 1978. $10.95.

You're (We're) Being Quoted

,Congratulations to Richard Booth of Crafton Hills College. *Shoptalk*, the English newsletter of the College Department of Harcourt Brace Jovanovich, excerpted his review "Grammar, Not Torture," which appeared in the Winter 1979 issue of *inside english*. It's nice to know that you (we) are being noticed.

Teaching Composition Effectively

By Robert E. Foxworthy
Chairman of Humanities, Fullerton College

The winter 1979 edition of *inside english* has an article by Rae Jeane Popham, "Three Elements in the Teaching of Composition." I wish to quarrel a bit with two paragraph openings: "The first step is gathering data,...." and "Only when they have waiting material with some vestige of organization are they ready to begin writing the first draft."

The first step in a composition is stating the point, the main idea, the thesis or theme statement. Only then can the writer know what data to gather and how to deterine whether available data is relevant. The writer may, of course, discover in the process of gathering data that the original point cannot be supported, but he will not have gathered a mass of irrelevant material; he will have learned something about hasty generalization.

I would like to recommend a writing text which truly teaches any student willing to do the work how to write acceptable college papers. It begins with the point or theme statement. Step 2 provides the next lower generalization as well as the topic sentence for each of the paragraphs. Step 3 overcomes the tendency of beginning writers to generalize and quit. Step 4 emphasizes the nature and desirability of specific, concrete detail. Step 5 develops coherence. Step 6 reinforces coherence.

Unity is present from the beginning. Adequate development is taught in an extensive coverage of Step 3. *Voila*, unity, coherence, and adequate development. Though it sounds too good to be true, read *Writing to the Point* by William Kerrigan and learn how to teach composition for college freshmen or, for that matter, for college graduates.

Your students will know what they are trying to support. They will know when to end one paragraph and begin another. They will learn the differences between general and specific statements and which belongs where. They will learn to respond quickly and much more thoroughly to questions on essay exams. In short, if they will practice, they will become competent writers at the college level.

Williain J. Kerrigan *WRITING TO THE POINT: SIX BASIC STEPS*, 2nd ed., New York: Harcourt Brace Jovanovich, 1979, paperbound.

Our Colleagues in Print

An anthology featuring contemporary fiction and poetry about the San Joaquin Valley, titled *Proud Harvest*, will be forthcoming in July from Seven Buffaloes Press (Box 214, Big Timber, Montana 59011). *Proud Harvest*, 160 pages complete with photographs and artwork, will emphasize such typical Valley scenes as working on farms and in oilfields from Stockton to Bakersfield, but there is also work reflecting life in the rapidly urbanizing cities such as Fresno.

Among the contributors to *Proud Harvest* will be Richard Dokey, who teaches at the San Joaquin Delta Junior College, Dewayne Rail and Salvatore Salerno of Fresno City College, Lee Nicholson of Modesto Junior College, and Gerald Haslam of Sonoma State, who is also co-editor of *Heartland*.

INSTRUCTOR

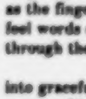
I am about to go to class
where students are closed
within grey-blue walls
and my job is

to go beyond those surfaces
on which clocks stand watch
or to float into that place
like a magician

lighting up that bitter room
so that lives too
will flicker momentarily
in one place anyway.

for beyond the dull flat confines
there may be wisdom
but also flat skies
where nothing lives, and it is

all so convenient—
to meet in an ordained space
where order of feeling and thought
inheres and we can talk.



WRITING

The light on the hand holding
a pen is fading
but casts a grey shadow
on the smooth paper.

Magically the pen moves
as the fingers
feel words easing themselves
through the red cylinder

into gracefully flowing lines
across white space.
Will it cease?
The words are contained

in the lucid rectangle
and the greyness follows surely
but for now the feel
of pen on paper

is like flowers opening
naturally against nature,
not with the morning's light,
but with light's diminishing

Sumio Matsuda
East Los Angeles College

inside english

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INSIDE
*inside
english*

ECCTYC

Looks at Change

ECCTYC's Fall Conference treated those who attended to a valuable and varied program.
pages 4 and 5

How did ECCTYC respond to CPEC's Position Paper #1 on establishing a statewide standard for writing proficiency?
page 3

Does X equal Y? Not, says Don Pierstorff, when the equation is applied to the teaching of composition.
page 6

If you are "down," cheer up so that you won't come "across" to your family and friends as a "puzzle."
page 8

A call for help.
page 2

★

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The Politics of Change

By WILLIAM J. MOORE
President, Crafton Hills College
(Taken from Dr. Moore's address to the ECCTYC Conference on Nov. 2 at Irvine.)

MANY OF US have wrestled with the difficulties of bringing about the change in the academic community, generally, and more particularly with the difficulty of managing innovation in the teaching of English. Educational leaders at all levels have been thrust — whether willingly or unwillingly — into the role of change agent. Yet we — and they — work in institutions and among people who are perhaps more resistent to change than anybody. Indeed, one of the ironies of the academy is that it is full of people ready to prescribe change for others but loath to undergo it themselves. As Eric Hoffer observes in his book, *The Ordeal of Change*, "No one really likes the new" (at least until its advantages have been demonstrated). "Even in slight things," Hoffer asserts, the prospect of the new "is rarely without some stirring of foreboding." And the more drastic the change, the greater the uneasiness we feel.

Some would contend that English department chairmen, composition coordinators, Curriculum Committee chairmen, and others in such roles are not political actors. Politicians, however, are not simply those who seek election to public office, and politics is not a process confined to the actions of people in government. All of us who endeavor to exert influence on others are small "p" politicians. And any human grouping that involves decision-making, allocation of resources, setting of priorities, and exercise of choices, is one in which the political process is almost continuously at work.

Politics is naturally present whenever two or more people interact, seeking to influence the thinking and the behavior of one another. Those who manage to exert influence effectively over others are leaders. Those who do not are the led. Thus, just as there is a law in physics that nature abhors a vacuum, so is there a law in society, organizations, and institutions that politics abhors a vacuum. Decisions will be made, priorities established, resources allocated, choices acted upon — whether openly, covertly, passively, or by default. Formally or informally, the political process will proceed.

THE FORCES of change, now impinging on the community college from numerous directions, suggest that we may soon have to attempt to do a lot of things differently in order to do them better or else, perhaps, lose the opportunity to do them at all. The teaching of English is as good an example of this as anything.

Whence cometh this pressure for change? From just about everywhere. Consider first the demographic situation — a chilling aspect to consider. The largest high school graduating class of this century is now behind us. From 1977 until somewhere in the 1990's the classes get smaller. And while we have witnessed tremendous increases in college attendance by older adults over the past five years, signs indicate that this, too, may have peaked. In addition, the percentage of high school graduates who go on to college has declined as the realization spreads that a college degree is no longer the ticket to career opportunities and prosperity which it was for so long. In short, we face the virtual certainty of significantly reduced enrollments in the years ahead.

Among other things, this phenomenon is causing increasingly intense competition for students among the various segments of higher education. Other segments have invested substantial amounts of money, time, faculty and administrative talent in research and experimentation aimed at improving the teaching and evaluation of English Composition. Can we afford to lag behind these developments?

Another source of pressure for innovation is the radical change in the composition of the population traditionally served by the community colleges. We deal now, and we will deal increasingly in the future, with students who have endured twelve years of schooling without having learned how to use the English language properly. And we are expected to succeed with these people where others have failed.

There are other pressures. Senior institutions who take our transfer students and employers with whom our occupational students seek work can be expected to become more demanding about the proficiency in English of our former students. Senior institutions and employers already are starting to look behind our transcripts and testing to see how well our former students can handle the language. Some of the places we send our students have discovered that the students still can't write. These places will expect us to do better.

Therefore, whether it is common essay-placement tests, common essay-exit examinations, uniform standards in evaluation of compositions — whatever the form may be, we should make concerted efforts to strengthen at least the methods we use to measure student proficiency, even if we are not able to improve much upon methodology in the teaching of writing. However, my purpose is not to prescribe what sort of innovations should be attempted, but first to endorse the proposition which some of you espouse: namely, that there is much to be gained and little to be lost by making some changes in the traditional approach to the composition course — especially with regard to evaluation of student writing; second, to caution that it is very difficult to alter the status quo — especially in the English department; and, third, to suggest some do's and don't's in the politics of change for those who are brave or foolish enough to try.

SOME POLITICAL scientists, especially those in the behaviorist wing of the discipline, and some professional "Pols" would have us believe that there are some deep, dark secrets about the political process that only the initiates into these esoterica can understand. I disagree. Practical politics — *i.e.*, the process of winning others to your cause — is about 90 per cent common sense. The other 10 per cent can be found in a very unassuming little treatise written in the sixteenth century by a fellow named Machiavelli. So, most of the political tips that I am about to offer may strike you as disappointingly obvious, and the others may seem tainted with the association of that "fine Italian hand." Nevertheless, I have eight suggestions to offer, without apology, about how to improve your skill in the practice of politics among your colleagues.

1. TIMING. As in the conduct of love and war, timing is crucial in any political initiative. If you do everything else right but your timing is bad, you'll probably lose. Since judgment about timing is highly dependent upon the setting, the people, and the issues involved, not many general principles pertain to timing. You have to sense what is right in your situation. One principle of timing, however, applies to all political situations: if your initiative is in any way critical of the status quo, time it so as to capitalize on maximum dissatisfaction

(Continued on Page 3)

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Editors' Viewpoint

As the Fall 1979 semester speeds (or crawls — depending on our perspective on any given day) to its conclusion, we find ourselves avoiding with increasingly creative circumventions the staggering piles of research papers, essays, and exams that cover our desks and work tables. What's happening to us? Do we drag out of bed more and more slowly each teaching day? Do we approach each class period with less and less enthusiasm? Do we receive each new batch of student work with increasing dread? Maybe we're tired. Maybe we're tired of answering, "No, I have papers to read," to the colleague from the psych department who offers to share with us a fascinating article in *Insanity Today* analyzing student aversion to the subjunctive, to the friend who invites us to see the exhibit of seventeenth century student desk tops at the museum, or to another friend who wants to see the one-time showing of Klaus Krummel's 1931 classic *Der Uberlastete Englischlehrer*. Perhaps we need something that many of us are not getting; perhaps we need what is being called on many of our campuses, "academic renewal."

Academic renewal (not to be confused with renewing your subscription to the academic journal of your choice) suggests a need felt by many teachers: some way to be revitalized intellectually and professionally, to get — academically — that proverbial "shot in the arm." On numerous college campuses groups of teachers are discussing this issue and are considering ways of achieving this revitalization.

We teachers give — our knowledge, our energy, our time, our eyesight. But we also need to receive. This is not to minimize or deny the known rewards of teaching: the transmitting of skill and knowledge to those receptive to receive these, the involvement with a language and a literature that we adore. However, we need to receive in a different way, perhaps in a more tangible way.

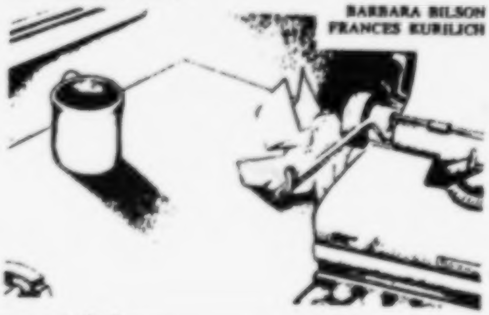
Some of our colleagues have initiated dialogue with members of their own and other departments to explore ways in which we can help each other feel "renewed." Some of this dialogue has appeared in the pages of previous issues — and this issue — of *inside english*. We hope that *i.e.* can function as one source our colleagues can go to for revitalization. As has been demonstrated by letters we have received — and printed — many articles appearing in *i.e.* have stimulated the reader to think about the process or method of teaching, the content of a literature or a composition course, the problem of evaluating students' work.

Whether the reader's response is positive or negative doesn't matter; that an article elicits a response at all is what counts. Thus, *i.e.*, by printing the articles that you write and your colleagues' responses to them, can serve to help teachers approach their classes with renewed vitality and look at their subject from a new perspective.

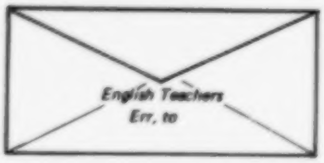
One colleague of ours voiced feeling isolated from his peers. Certainly, he is not alone in feeling this way. Each of us, bent over our students' papers, conferring with students, preparing for our classes, has felt alienated from his fellows. Here at *i.e.* we hope to reach out to each of you, through the articles, reviews, and letters that you write.

Let us hear from you. Share with us your thoughts on the issue of academic renewal. How do you keep your head when all about you are going crazy? How do you maintain your enthusiasm in the face of the inexorable onslaught of student papers? How do you maintain your interest in your subject year after year? How do you keep your students' interest? Each of us faces these questions at one time or another. Let us share our various ways of answering them. Knowing that others feel "burnt out" at times, we feel less scared — or guilty — when we feel that way too. Reading how others revitalize their classes and themselves, we learn about new approaches, methods, or materials that we might use. And we are renewed.

BARBARA BILSON
FRANCES KURILICH



Letters



Dear Editor:

Am I the only reader of INSIDE ENGLISH who is horrified that Muriel Allingham-Dale (A Literature Class that Works," June issue) should be giving a course in "expatriot" literature and that you editors didn't catch that?

Get thee to a dictionary, all of you!

HARRIET POLT SCHMITT
Merritt College

To the Editors:

In a recent *i.e.* article, an instructor described her course on expatriot writers ["A Literature Class That Works," June 1979]. The error was the instructor's, not an *i.e.* typo; and it set me to musing — again — about spelling and misspelling.

Most workbooks, and perhaps most English teachers, treat spelling errors as if they were all equally heinous. I disagree. I think that many errors are annoying to a literate reader, but they cause only a mini-second pause in the grand process we call communication. Examples would be *cheif, licence, ocasionally.*

But another class of errors is quite different, and more serious: for example, *backround, preform* (for *perform*), *finely* (for *finally*), and, to a lesser extent, *dissappear*, and *mispelling* itself. Mangled idioms such as *cutting dry* or *cut in dried* for *cut and dried* also belong to this second group.

Here the error is more than merely annoying. It shows that the user has never stopped to think what the word means or, worse yet, has developed and clung to a wrong meaning. I su[illegible] that a person who writes about *nabors* thinks of them as TV actors; or thinks of *naybors* as generally negative people. A *backround* must be a rounded area, not the opposite of a foreground. The beloved word *preform* must mean prior to forming, or maybe the opposite of *postform.*

To return to my opening example: we guess that an *expatriot* is a former patriot, now disillusioned, or perhaps a veritable Benedict Arnold — not simply a person living in exile or away from *(ex)* his homeland *(patria)*.

In summery: I feel that slopy thinging (or slipery naming) is behind some of our spelling miss takes. Threw this kind of carless righting, we'll soon be throwing words around without a car in the world, weather it's write or wrong, fare or fowl. Expatriot writers of the world, don't weight! Rise up and sew the miss spelling teachers for liable, on site!

ANNE DYE PHILLIPS
Santa Monica College

Dear Editors:

I received from our department head, Miss Betty Higdon, a copy of *inside english*, the Journal of the English Council of California Two-Year Colleges. I find it very excellently written and informative. It has a great deal of information, humor, reviews, articles, and data that is very valuable to me as a dean in understanding the problems that confront the teaching of English, journalism, and linguistics in California.

I think an orchid is in order for your staff and yourself.

Sincerely,
Lester E. Hair
Associate Dean of Instruction
Reedley College

A Call for Help

Recently we received the following request, which we are passing on to all of you.

Dear Colleagues:

I need HELP!

My sabbatical commitment is to discover what is happening in freshman composition classes in the California two-year colleges.

In order to produce a stimulating, practical, useful survey, I ask you to share ONE of your finest hours in the classroom — one writing task that worked, that helped your students become better writers. Please send me your contribution by February 1, 1980.

You will be repaid a hundred-fold by receiving in return a *valuable workbook* that will be the result of my compiling the responses from all of you. This workbook will be on your desk, *free of charge*, by May 1, 1980 as my way of thanking you for your cooperation.

This project depends on you.
Please help me to help you!

Gratefully,
Helena Currie
Professor of English
Santa Barbara City College
Santa Barbara, CA 93103

inside english Deadlines

March 1980 issue
Friday, January 28, 1980

June 1980 issue
Friday, March 28, 1980

September 1980 issue
Friday, June 27, 1980

December 1980 issue
Friday, October 17, 1980

Politics . . .

(Continued from Page 1)

with the status quo on the part of the body politic. Ask Howard Jarvis. He can tell you a lot about that principle.

A couple of other principles are more specific to the academic community: (a) never initiate anything in December or after April 1 (such efforts almost always die of neglect); (b) always work a year ahead (if you want to implement a change next September, you should have started three months ago).

2. DO THE HOMEWORK THOROUGHLY. Remember that you are trying to win over to your cause people whose intelligence is exceeded only by their resistence to change. Your proposal will receive intense scrutiny. An initiative that has any serious flaws, loopholes, or unforeseen weaknesses in application will be picked to pieces and your credibility in trying again another day will be greatly impaired.

Doing the homework is like preparing for an important debate. You analyze and research both the status quo and the proposed change extensively, but also quietly, before launching the initiative. Get the facts straight. Marshal the arguments carefully. Anticipate the arguments and tactics of the opponents, and develop appropriate counter arguments and tactics.

Be sure to identify the risks clearly —both those in your proposal and those in the status quo. If you don't point out the hazards in your initiative, your opponents will. You can minimize their influence on the people in the middle if you cite the risks first and describe them in terms of your choice. But be even more emphatic in showing the hazards of *not* changing. Never let opponents get away with comparing the advantages of the status quo with presumed disadvantages of the change. To win these points when the debate comes along means doing the homework well —beforehand.

3. LIMIT THE CIRCLE OF YOUR CONFIDANTS IN THE EARLIEST STAGES TO A TRUSTED FEW. It is neither dishonest not undemocratic to do this. But it is difficult, very tricky. The simple truth is that good, but vulnerable, ideas should not be put forward prematurely —before the timing is right and the homework is done.

Harlan Cleveland wrote an article for the *Educational Record* (Summer 1974) entitled "How Do You Get Everybody in on the Act and Still Get Some Action?" The answer is, you don't —especially if you get too many people in too soon. To put it another way: don't let everybody in on the act until you get your act together.

4. LOBBYING. Prior to the wide-open phase of the effort, it is almost always necessary to do some subtle and indirect lobbying. This amounts to broadening the circle in measured, calculated steps —to prepare the ground, so to speak. I suggest, for example, apparently casual remarks to selected individuals capitalizing on their expressed frustration or dissatisfaction with the status quo. Any lobbying efforts more aggressive that this would be ill-advised among English faculty. Remember that your opponents will lobby whether you do or not.

5. STRUCTURE THE DEBATE. When it comes time to enter the arena to discuss and vote on the proposal, make certain that the debate is structured. Open-ended discussions on proposed changes are just that: they never end. Set aside two or three two-hour sessions at times when everyone is free to attend, and at the end of which time the vote is held. Have an outline which the discussion will follow, so as not to allow people to talk about everything at once. Try to arrange it so that proponents and opponents are represented by principal spokesmen in the debate, limiting general participation in the discussion to a briefer period of time. And do your best to see that your side has the better rhetorician as its spokesman.

Distinguish clearly between substantive and procedural issues. Academicians are especially prone to stray from the central point and to be more concerned with process than product. Procedure very easily becomes surrogate for substance, thereby throwing the advantage to those whose objective is negative. Or as Harlan Cleveland put it, "It is said of academic politics that people of honor always seem to be outnumbered by people of principle."

In addition, consider bringing in support from the outside, people from other institutions who have tried and succeeded with similar innovations and who can speak from experience rather that conjecture. Such people can be effective lobbyists for the cause of innovation when the proposal gets to the open discussion phase.

6. COUNT NOSES. As an effective political actor you must first learn how to count. Secondly, you must try not to take a vote until the count is in your favor. As the debate and the lobbying proceed, listen closely and keep a tally of who and how many are lining up for and against, and how many are undecided. This is necessary in order to know where to concentrate lobbying efforts, what to include in the debate, and whether or not to modify the proposal in order to win at least some part of it.

7. BE WILLING TO COMPROMISE. One of the laws of democratic politics is that half a loaf is better that none. Although intellectuals and academicians, being people of principle, have a hard time accepting this, I urge upon you a willingness to adjust and compromise when necessary to at least make a start in the direction of desirable change. For instance, if your proposal represents a more radical departure from the status quo than a majority of the department can be persuaded to take, offer it as an experiment for one or two years, with the understanding that the status quo ante will be restored if the experiment fails. Here it is important to stipulate in advance, in detail and writing, the criteria for determining "success" or "failure."

8. ALTER YOUR TACTICS AS NECESSARY TO SELL THE PROPOSAL TO THE ADMINISTRATION. Although the response of the dean of instruction and/or the college president to a proposal for innovation will vary greatly from one institution to another, I would make two observations to help you carry the day with your administrators. First, the top administrators should be brought into the picture as early as possible —not before the homework is done, but soon thereafter. Second, they will be much more easily persuaded to support the initiative if it will cost no more to implement than it costs to maintain the status quo. Aside from these caveats, the other political elements mentioned above are as applicable to administrators as to the English faculty. You simply have to develop the political sense to adjust the tactics to fit the differences in character, intelligence, and style of the people whom you are attempting to influence.

I SUSPECT that some of you who upon reading this somewhat crass treatment of a traditionally delicate subject might question whether such means to your ends are honorable. I think they are. In case you hadn't noticed, the academy has long since become politicized. In fact, the groves of academe have become a political thicket and will likely remain so from now on. We might shed some genuine tears for the halcyon days when the campus was a community of scholars guided by reason alone —if those days ever really existed. But the times have changed. And the question is no longer whether to be or not to be a politician. Rather the question is: which kind will we be —effective or ineffective? And the answer to that question might well affect the quality and efficacy of the English program at your community college, indeed at every community college in our state.

ECCTYC RESPONDS TO CPEC PROPOSAL

Statewide Writing Proficiency Test: Good Idea or Bad?

At its November 1, 1979 meeting, the ECCTYC Board of Directors heard a report from its Composition Committee, chaired by Richard Lundquist, Cabrillo College. The report focused on a sweeping proposal by a special committee of the California Postsecondary Education Commission (CPEC).

The proposal, known as the Intersegmental Committee on Writing Skills Position Paper #1, asserts that "It is both desirable and possible to establish a statewide minimum standard for college-level writing. This minimum standard of proficiency should be used as a prerequisite to Freshman Composition." The paper recognizes the problems inherent in "(1) establishing an agreed-upon standard of writing proficiency; (2) designing or selecting an examination for measuring student performance against the standard; and (3) securing agreement about how and when to administer the examination." Addressing the issue of testing, the paper continues: "The test should be fair to all students no matter what their backgrounds and academic preparation. This means that all students should take the same test, that the test should be as free from cultural bias as possible, and that all tests should be graded according to the same criteria under controlled conditions."

The ECCTYC Composition Committee sent out a questionnaire to the English departments of all California two-year colleges asking instructors to respond to the issues this position paper raises: (1) Should we and can we establish a statewide minimum standard of college-level writing? (2) If such a standard is established, what form should it take? and (3) If such a test is employed, how should the results be applied? (Unfortunately, not all English departments received the questionnaire. Those who did not have a chance to make their feelings known should do so, sending their inquiries or responses to Dick Lundquist, English Department, Cabrillo College, Aptos, CA 95003.)

From examining the questionnaires filled in and returned and from listening to informal discussions with various English chairs and instructors from around the state, the Composition Committee drafted the following statement:

Based on our statewide survey and on discussions about the CPEC Intersegmental Committee on Writing Skills Position Paper #1 (February 11, 1979), the ECCTYC Board of Directors finds substantial disagreement on various issues raised in that paper.

We cannot, therefore, accept the Position Paper as it now stands.

However, because of the substantial interest shown in the issue of minimum standards of college-level writing, we urge that ECCTYC be significantly involved in determining the feasibility of such standards and, if such feasibility is established, that we be further involved in their subsequent implementation.

This statement was submitted to and accepted by the ECCTYC Board of Directors.

The issues involved here have sweeping implications for composition teaching and are clearly controversial. They should be considered further, and English faculty throughout California should make their feelings known so that they have a say in the direction that teaching composition will take in their schools.

ECCTYC's FALL 1979 CONFERENCE

Value and Variety

The following article was compiled from contributions submitted by the following "reporters": John Callen, City College of San Francisco; William Decker, College of the Sequoias; Julie Hatoff, Mira Costa College; Frances Kurilich, Santa Monica College; Richard McIntosh, Cypress College; Robert Mognis, Modesto Junior College Jim Moore, Mt. San Antonio College; Michael Seely, Ventura College; Jeannette Weber, Santa Barbara City College; and Bert Woodruff, Fresno City College.

Getting Ready to begin. L-R: Dick McIntosh, Dick Lundquist, Joe Fitschen (back to camera), Judy Hert, Darrold Hert, Jack Gill.

THE ENGLISH COUNCIL of California Two-Year Colleges held its Fall 1979 Conference Thursday, November 1, through Saturday, November 3, 1979, at the Registry Hotel in Irvine. Registration — colorfully planned (each registrant received a bright orange folder filled with pertinent and useful materials) and deftly handled by Sister Joseph Adele Edwards of Mount St. Mary's College — began Thursday evening and continued Friday morning. Most of the conferees stayed at the hotel for one or two nights, enjoying the fine accommodations arranged by Richard McIntosh of Cypress College. The smoothly run and carefully coordinated conference boasted a third ingredient that made it the outstanding success it was: a varied and valuable program planned and implemented by Judith Hert of San Bernardino Valley College.

Friday morning, the conference participants had a difficult task, to select one from among three outstanding sessions: "The Role of the English Chair," "Research in Composition," and "Grantsmanship: Dispelling the Myths."

VIRGIL SESSIONS, Division Chairman of Literature and Languages, Orange Coast College; Julie Hatoff, Past English Chairperson, Mira Costa College; and Richard McIntosh, Division Chairperson, Cypress College participated in a discussion of the ways they set goals, manage time, and motivate their staff. Long-term goals for most department chairs, they agreed, involve survival. Both Cypress and Orange Coast expressed feeling strains from reduced enrollment. Dick McIntosh reported that non-English trained staff were being foisted upon his department, and Virgil Sessions complained that Proposition 13 has meant reduced opportunities for sabbaticals and conferences. What is worse, many courses (those attracting fewer students — less than 60 per cent of maximum enrollment) are now being canceled.

Short-term goals, therefore, center on sustaining morale and maintaining integrity of the curriculum. Where possible, McIntosh argued, sabbaticals and unpaid leaves should be encouraged to lessen staff pressures. Where impossible, department members might be encouraged to exchange with other faculties in the English-speaking world. Equally vital, said Sessions, is retraining our instructors to welcome the incoming foreign students who need ESL skills.

Julie Hatoff, who was herself a non-management chair at Mira Costa College, sought to motivate colleagues by creating camaraderie. Chairpersons, in her view, should always provide agendas for the rare meetings they schedule; they should also distribute minutes for administrators and other department chairs. She urged other activities which strengthen cohesion within the group: in-service training, writers-in-residence, writing contests, cooperative courses focused on a theme (e.g. television) on which department members prepare single lectures.

How department chairs manage their time meant different things to section participants. Those chairs designated managers rarely teach more than one class. Some work eleven-month contracts; some appear on campus forty hours a week. Speaking for chairs who were not themselves administrators, Hatoff outlined coping mechanisms for all the demands on teacher/chairs' time and credited Alan Lakein's time management suggestions with easing the burden. Principally, these include setting priorities, ignoring busywork and vituperative memos, taking and returning phone calls at fixed times, observing office hours, and delegating responsibility.

Dr. W. Ross Winterowd, Professor of Rhetoric, Linguistics, and Literature, University of Southern California

DR. W. ROSS WINTEROWD began his presentation of "Research in Composition" with a review of three current areas of research in composition: research related to sub-vocalization in writing; interpretation of National Assessment of Educational Progress data; and left-right brain experimentation. Of particular interest to English instructors were some of the conclusions of the National Assessment which based its findings upon 80,000 writing samples gathered between 1969-1977 from students at 9, 13, and 17 years of age. Writing mechanics were found to be stable, but data showed a "massive drop" in the middle level where writing competence, especially coherence, was concerned. This situation points to a dangerous polarization in literacy in our society.

In concluding remarks, Dr. Winterowd reminded his audience of the paradox that we, as English teachers, are not prepared to deal with problems of literacy. As a result, vital research in the field has migrated out of English departments into areas which are manned by scientific specialists whose values and goals are often quite different from our own. Dr. Winterowd cautioned against the separation of literature from literacy, a situation which may well render us too narrowly specialized.

DISPELLING the myths of "grantsmanship" was the aim of Susan Brennan, Instructor, San Francisco City College; Fred Burgess, Director of Grants and Development, San Bernardino Valley College; and Catherine Gannon, Associate Dean, Academic Planning, California State College, San Bernardino. As Burgess explained, money was fairly free in the 1960's, but has tightened in the 1970's, partly because the auditing procedures have become more and more complex. Money is available from private sources, but securing it can be tricky. Since foundations operate differently, it is important to know the nature of the foundation you are applying to.

Information pertinent to grants can be found in the following sources:

Foundation Directory — lists foundations (as Burgess indicated, most foundations are anxious to fund worthwhile projects).

Grant Support — lists grants by subject.

Catalogue of Federal Domestic Assistance Register — gives rules for federal grants.

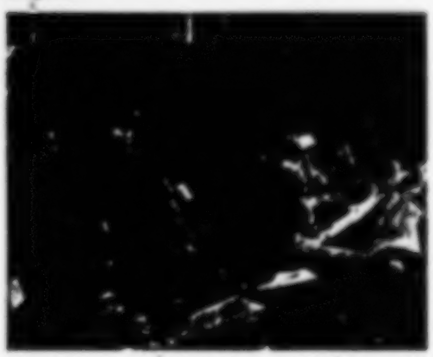
Grantsmanship News — monthly summary of funding sources both public and private.

Two California publications are *Grantsmanship Center News* (1031 Grand Avenue, Los Angeles, CA, 90015) and the *Directory of California Foundations* (Box 5646, San Francisco, CA).

When writing a grant, Burgess asserted, be sure to understand the guidelines, answer all the questions, write clearly and without jargon (proposals will almost always be read by generalists), and pay attention to form, for nothing can kill a proposal — even a good one — faster than typos, mechanical errors, or misspellings.

Catherine Gannon pointed out that grants may be going to so-called "unknown" institutions in greater numbers because the money sources have come under attack for traditionally granting to the "haves." She suggested that anyone interested in applying for a grant study carefully what has been funded previously.

In closing, Susan Brennan gave some practical tips. Know business office procedure. When writing the grant, build in some things that you are willing to trade off. This way you will be in a position to negotiate the amount of the grant.



Listening to and thinking about new and interesting ideas.

After these sessions, the conference participants assembled to hear William J. Moore, President of Crafton Hill College, outline his practical eight-step method of engaging in "The Politics of Change." This talk received such enthusiastic response that *inside english* is featuring it in this issue.

Friday afternoon was divided into two one-hour periods, and in each, three sessions were presented. The first period offered "Making Careers Work in the California Community College: Resources and Innovation," "Psycholinguistic Insights for Composition Teachers," and "The Outlook for Composition in the California State Universities and Colleges."

Relaxing between sessions

OPENING the discussion of "Making Garrison Work," Michael Seely, Director of Humanities, Ventura College, described its particular adaptation of Garrison's techniques. Because of the amount of time the one-to-one conference format takes and because of the variety of individual adaptations the instructors wanted to employ, Ventura increased its composition courses to five hours per week. Instructors differ in the number of hours they devote to the conferences with students, although Seely estimated that the average was about 2½ hours per week. Increasing the number of hours required in Freshmen Composition also increased the number of units (to five); this articulates satisfactorily with both UC and CSUC, since they allow the additional two units as elective credit.

Jo An Simmons, Project Director, Improvement of Learning in English, Los Angeles Community College District, reported the exciting results of the controlled study of the effectiveness of the Garrison method. Eight "Garrison" classes and eight control classes, located on four campuses of the district, were tested before and after a semester of instruction. On all four campuses and at both the remedial and the freshman English levels, students in the individualized Garrison classes made greater gains in writing ability than the students in the control sections. Measurement was by means of a holistically scored essay. All the essays, both pre-test and post-test, were mixed together and blind-graded by a group of Los Angeles Community College District teachers specially trained by Dr. Edward White, Coordinator of English Testing for CSUC. On the scoring scale of 1 to 12, the average Garrison student gained 0.968, while the average non-Garrison student LOST 0.218. In addition, Garrison classes retained a higher percentage of students than non-Garrison classes in 6 out of 8 pairs of classes.

Charles Dawe and Edward Dornan of Orange Coast College described some of their individual adaptations of the Garrison method. Dawe, for example, outlined in detail his first writing assignment: a brief description of some campus site. Students receive detailed instructions at each step in the process. The first step produces prewriting notes, which Dawe reads in a brief conference in which he suggests places that need more detail. Dawe again confers with the student, reading the rough draft — the second step in the process — looking in particular for what the student has selected from the pre-writing and what the student has emphasized. Editing and rewriting, the third step, are done right on the rough draft and the writers tell Dawe why they made the changes they did. Finally, the student writes his final draft and again explains his changes. At the end of this four step process, which extends over three or four days, each step accompanied by a conference, Dawe hopes that he has established the need for detail, the nature of the writing process — writing and rewriting — the nature of the conference, and the wide range of workable subjects. Particularly helpful to the student is Dawe's technique of beginning an individual conference by asking the student to *state* his intentions in his paper.

Since some students need supplementary help with grammatical, spelling, and syntactical problems as they arise in their papers, Edward Dornan provides individual sheets to assist students in working on these areas. He also described his approach to the journal. Although he assigns numerous controlled writing assignments, he reads only a few of these entries. The students, however, receive credit for doing the work, and they find potential topics for papers through their writings. In addition, they have useful work to do while waiting for their turn in the conference line.

JOHN LOVAS, Dean of Language Arts at DeAnza College, demonstrated how language and its acquisition in general can illuminate writing in particular. One psycholinguistic theory maintains that thought and language are identities: if you can't say it (or write it), you can't think it. A behaviorist theory indicates that thought and language are separate entities: one can only look at language since thought cannot be observed. A third theory — and the one Lovas subscribes to — sees a connection between thought and language.

According to Piaget, cognition develops in stages (by order, not time). Children move from making observations to forming abstractions. Although this normally happens around the age of eleven, studies of tests that reflect inferential, abstracting processes, which had been given to college students, showed that as many as 50 per cent of them could not form abstractions.

In *Thought and Language*, Vygotsky disagrees with Piaget's contention that a child's egocentric speech (talking through playing) is made extinct by social speech. Rather, he contends, both exist but get separated in the child's early years, the egocentric speech going inward. Thus, when social constraints are removed — through age, fatigue, drugs — inner speech is uttered, often appearing fragmentary and unstructured.

The relation of thought to word is a process; the constant movement or flow of thought is an inner movement before it is embodied into words. The fact that many language constructions never get delivered raises the question of what is worthy of getting into final form.

Inquiries into the process of learning first and second languages reflect that language learning is messy. It does not take place in a controlled environment. Yet every child intuits the rules by age five, without specific instruction in rules. What is considered error in first language learning is meaning, not form. As Mina Shaughnessy says, *patterns* of errors are significant.

Lovas asserted that a distinction must be made between *acquisition* and *learning*. Wide reading of all sorts leads one to acquire written language. School applies learning, the formal rules, which become the monitor or, in writing, the editor. Writing classes must capitalize on both, helping a student understand how and when to monitor. Over-monitoring can totally inhibit a student; on the other hand, under-monitoring produces an "anything goes" attitude. Monitoring must follow fluency and shaping in the development of one's writing skills.

John C. Lovas, De Anza College

THE OUTLOOK for Composition in the California State Universities and Colleges" was examined by Dr. David Rankin, Professor at California State University, Dominguez Hills. After listing several possible areas of discussion, Dr. Rankin settled on two: the entry-level test and the junior proficiency test. The entry-level test consists of an essay part designed "to force students to do more than describe and narrate," and objective sections that test reading, sentence awareness, logic; and organization. The correlation between the two sections is running at .5, with indications that something is being gained from the essay score that is not available from the objective sections.

Dr. David Rankin, Professor, California State University, Dominguez Hills

Each campus in the CSUC system established its own cut-off score, and all campuses are offering programs to assist students falling below that score. Indications are that the test is doing an efficient job of measurement, with few students being misplaced. Since this test was designed primarily for placement, its genuine diagnostic value remains questionable.

However, Dr. Rankin continued, there have been several clear cut results:

1) It has given rise to modules or mini-classes, stressing specific skills.

2) The fear of working from a scoring guide or with one's colleagues has at least lessened. Several campuses such as San Jose, Sacramento, and San Bernardino now have holistic scoring sessions on the final papers for their English 1A classes.

3) More open discussions of what goes on in one's composition classes and more agreement upon standards of composition for 1A have occurred.

4) Writing programs now tend to be *writing* programs rather than camouflaged literature classes.

5) Many campuses are moving toward a two-course writing program in the general ed pattern.

6) Movement away from the "verbal finger painting," so popular in the sixties, has prompted sharp questions in staff meetings: e.g."Why can't this student who got an A in your class write a coherent, unified piece of exposition?"

Little time remained for Dr. Rankin to discuss the junior level proficiency examination. He stressed the variety that occurs with each campus guarding its own mode of testing. Some give a fifty-minute essay test, others use a combination of essay and objective testing, while others offer several courses that a student can take to satisfy the requirement. Perhaps, Dr. Rankin concluded, the happy outcome of this diversity will be the identification of needs and the courses and labs necessary to fit these student needs.

This article outlining ECCTYC's Fall 1979 Conference will be continued in the March 1980 issue of *i.e.* with synopses of the sessions "In-Service as Necessity and ShowBiz" (Bill Decker, College of the Sequoias; Robert Maggio, Modesto Junior College; Jim Moore, Mt. San Antonio College), "English as a Second Language: A Survey of Programs" (Don Mills, Long Beach City College; Janet Hafner, Palomar College; John Coates, Orange Coast College; Carol Bender, Saddleback College; John Cullen, City College of San Francisco), and "Designing Essay Test Questions" (Edward M. White, Coordinator, English Testing Programs and Director, Equivalency Examination Program, California State Universities and Colleges). In addition, *i.e.* will capsule the concluding address, "Controlling Writing Anxiety in the Classroom," presented by Morris K. Holland, Assistant to the Chairman and Lecturer in Psychology, University of California, Los Angeles.

News From Our Regions

UPSTATE
DOWNSTATE

Region VI: Central Coastal

Directors: Michael Seely, Ventura College; Jinny Webber, Santa Barbara City College

Region VI is planning a regional conference "Subject to Change Without Notice," tentatively scheduled for Friday, March 21, 1980, from 10 to 3, at Santa Barbara City College. After an opening meeting, workshops will be held. Some of these will center around the following topics: Garrison Update; Television Courses: Media as Mess and Mayhem; Trends in Essential Skills; Research in Composition Teaching; ESL: Refining the Process; Creative Writing: Curbing the Wild Dog; Language Models: Acquisition, Meaning, and "Correctness." For further information write: Jinny Webber, English Chair, Santa Barbara City College, 721 Cliff Drive, Santa Barbara, CA 93109.

Region VII: North Los Angeles

Directors: Sr. Joseph Adele Edwards, Mount St. Mary's College; Leonard Franco, Pasadena City College.

ECCTYC's North Los Angeles Region held its fall chairpersons' meeting on Thursday, October 4, at the home of Gertrude Fujii, president of ECCTYC and member of the region.

Highlighting the meeting was the election of Leonard Franco, member of the English faculty at Pasadena City College, as Region VII's new co-director. Genevieve Meyer of Los Angeles Trade-Technical College, who had recently submitted her resignation as co-director, was commended by Gertrude and thanked by the group for her past years of dedication and service to the region. Genevieve will continue to serve on ECCTYC's Board of Directors as State Historian in charge of all ECCTYC publications. Sister Joseph Adele Edwards, Mount St. Mary's College, was re-elected and will continue as the region's other co-director.

Much of the remaining time of the meeting was devoted to the planning of the Spring Regional Teacher's Conference. The date was set for Thursday, March 27, 1980, with the tentative location at Mount St. Mary's College Doheny Campus. Barbara Bilson, Frances Kurilich, and Nina Theiss from Santa Monica College volunteered to be the program committee.

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Teaching Composition

By DON K. PIERSTORFF
Long Beach City College

My reading of John C. Loves' "Writing and the Eighteen-Year-Old," in *i.e.* September, 1979 reminded me that there still are English composition teachers who are willing to believe unquestioningly that transformational-generative grammar, what Loves wrongly calls "Chomskian linguistics," is going to help them mightily in their teaching of English composition. Interestingly, not one transformational-generative (TG) grammarian has ever said that TG grammar helps anyone to write anything. TG grammar is a grammar of speech, the spoken and audible means of human communication, and Chomsky and his followers have said again and again that much of its theory is based on the notion of an *ideal speaker*. To repeat, not one person with a graduate degree in transformational-generative linguistics has ever made a claim in print about his discipline's being a significant, valuable aid for the teaching of English composition.

So who has? The people who came to TG grammar late in their games, the retreads from various English departments, that's who. And they'll do it every time: grab on to whatever is vogue in another department, whatever seems remotely applicable to the teaching of English composition, turn that whatever into a writing model, call that writing model a heuristic device, state that it's a key to the successful teaching of composition, then squeeze the hell out of it for publication. (See all articles on composition in *College English* written by assistant professors during the last decade.) This is called the "X is really Y" approach to publications.

Some of you other not-so-old timers remember, as I do, when we once were told that we needed a behavioral writing model, after B.F. Skinner became famous in psychology. Later we were informed that we should develop a tagmemics model, after Kenneth Pike began writing grammar books in exotic languages. For a little while, there was even a transactional-analysis model, but no one could figure out who was OK, what we were supposed to analyze, or who was doing the transacting. I am not sure who was responsible for that joke. So it goes, the "X is really Y" approach to teaching composition, where Y stands for anything you want it to stand for, and X stands for English composition teaching. All these "X is really Y" approaches are guaranteed to work by their inventors, if you follow the directions exactly. And they are so simple even children can put them together.

The current Y in the current model (or approach — or whatever) is transformational-generative grammar. Know it, I've been told, and you'll have the keys to the teaching, the real teaching, of composition. Well, as a matter of fact, I have a number of hours of doctoral-level courses in TG grammar, and I know the stuff fairly well. These keys have unlocked nothing in my English composition courses. Transformational-generative grammar does well what its proponents of linguistics claim for it: it provides exciting insights into how we operate in *speech*. But even in a personal letter to me by Noam Chomsky himself, I was told that TG grammar has no place in the study of style. He told me that in 1972; I don't think he's changed his mind. (Moral: If you want to know something about something, go to the source.)

What new-model-makers now fail to realize is that there is a great deal of difference between spoken and written language. Lately, for example, I told a student that the way you write "I ain't got no bread," is "I don't have any money." (Actually, I wrote "I don't have any money" on the blackboard, then said, "That's how you write 'I ain't got no money'.") However, if that student said to his friends, "I don't have any money," some of them would laugh at him, *and* if he wrote "I ain't got no money," they'd also laugh at him. That student knows there is a difference between writing and speech. And so do you.

If a hearer does not understand what a speaker is saying, the hearer can interrupt the speaker for clarification. If a reader does not understand what the writer has said, the reader can interrupt himself for reflection. The basic difference here is that the writer must exercise much more care in writing than the speaker exercises in speaking; the speaker has an active listener when speaking whereas the writer has no reader when writing, no one to warn him that he is being misunderstood.

All this brings us to that sad subject few of us admit to knowing much about: only after a student writes, can a teacher tell him what he is doing wrong. A golf instructor can tell a student how to correct his swing after he has swung, and the student will take the advice kindly. An English instructor can tell a student how to correct his sentence after he has written it, and the student may very well mumble, "Aww, you know what I want to say." In writing, we do not generate sentences in the same way we generate them in speech. In, writing, first we commit a sentence to paper. The main idea in the sentence is of course generated mentally, but the sentence is physically written on a piece of paper. Once the sentence is on paper, we can change it around anyway we want to. We do not change it according to transformational-generative grammar rules so much as we change it to conform to social usage, something quite different. And if we want to erase it completely, no one is the wiser. Don't try that in speech. It will amount to a bunch of (expletive deleted).

Until more real research in composition is completed, we don't need any more writing models. What we need are more English teachers of composition who respect what they are teaching. The great majority of English composition teachers has transcripts showing hour after hour of genre after genre in literature after literature, but few or almost no hours of advanced composition, grammar, history of the language, or rhetoric. What they have learned in college about writing is what they have learned by being good readers. And except for a few yellowed and tattered poems, most of them have never written anything like the assignments they give to a class. It is easy to shred a student's paper when the shredder forgets how writing gets on a page. It is also easy to use someone else's writing model, workable or not. I myself use a chair, a whip, and a gun loaded with blanks. I do not recommend it for everyone.

There is a lot of difference between a model and advice, but at this stage of our art, advice to our students is about all we have to give. And unless English composition teachers compose — much as guitar teachers strum and dancing teachers dance — we don't have too much of that. So we're desperately back to Y.

President's Message

Not By Bread Alone

We came to a rolling stop at the intersection, and I idly glanced at the street signs in the unfamiliar language. Suddenly, I sat up and looked again. There it was: Theodore Dreiser Avenue. This was Belgrade, Yugoslavia, in the summer of 1979. Probably a coincidence, I concluded, as we drove past the lovely avenue curving invitingly away into the lush greenness of a Balkan summer.

The name however, evoked memories of a time long ago when I assigned Dreiser's *Sister Carrie* to an eleventh grade American literature class. In those days literature courses in high school were prized by the bright and college-bound, and each reaction from fresh, young minds, introduced for the first time to American classics, was a revelation and a joy to me. But I was not prepared for this one. Announced one eager reader with a mischievous grin, when he encountered me after reading the assignment, "I just finished *Sister Carrie*, and she sure ain't a nun!"

True, she was no nun, but he had met a character whose troubles and achievements gave him an insight into the human condition that he had not seen before. And, because of that insight, he would be able to explore and understand further the world of literature which in turn would enrich and enlighten his life, and ultimately, that of society itself.

But, I return to Belgrade. Later, in a busy downtown bookstore, there, prominently and proudly displayed, was *An American Tragedy* in a Serbo-Croatian translation. I asked our guide about this and about the street, and he replied that Dreiser was one of the most popular authors in Yugoslavia, especially among university students, and that the avenue was actually named for him. I could not recall a similar honor accorded him in his native America.

Ever the English teacher, I could not help dwelling upon the plight of literature in the community colleges. With fluctuating enrollment and faltering fiscal support, many colleges have found it expedient to limit or eliminate literature classes, purely on the basis of economics. Granted that literature classes in recent years have not been heavily enrolled; nevertheless, they are an important element in the cultural and intellectual development of the individual. Troubled minds, both young and old, are seeking value and meaning in an existence which has become almost unbearably impersonal and increasingly indifferent to human qualities. This quest for some stability of spirit, some standard of values, is evidenced by the popularity of cults, societies, and exotic faiths, each one purporting to hold the answer to unanswerable questions.

Great minds in the past have wrestled with the same problems and yearnings, and through their writing these men and women have left a heritage of thought and expression which can shed light upon the perplexities of today — perplexities which, seen in the context of time, are not much different from those in the days of Socrates. While I certainly could not say that the study of literature will solve the ills of the day, I do know that today, more than ever, we need the enlightening influence of the timeless values and the enduring beauty found in graceful and eloquent words. In a mechanistic world, glimpses into the great and the beautiful in the human spirit become rare, and what is more tragic, unrecognized.

Thus, on a summer's day in Belgrade, an ocean and a continent away from home, I encounter an appreciation of American literature. Although its language is foreign to the reader, its value is universal because of its portrayal of mankind. I am reminded of a time when high school literature classes attracted the bright and the best of young minds and the world was a place which had time for and appreciation of reading. Then I am jolted to the realities of the day when a quantitative approach to existence takes precedence over the qualitative. What matter if we gain the world and lose our souls?

Gertrude L. Fujii

GERTRUDE FUJII
Los Angeles Valley College

POCKET RADIO

One end of the plastic-covered cord
from the radio was plugged into his ear;
the other end disappeared just
above the lowered pull-tab of the
zipper on his jacket. I laughed at
the sight of him because the
attachment suggested a mis-routed
umbilical cord, a freaky connection
feeding a large fetal head.

And the way he listened — quite intent,
head bobbing rhythmically, eyes rolled
up — you knew that he was imbibing a
potent stuff to lift his spirit high.

That's the way I found him sitting
at a table in the schoolyard, his
notebook and text open for study
before him.

He had meant to study, I suppose, but
now it appeared that only Study's
ghost remained, raised like that of
Hamlet's father by a weird
insidious feeding through the ear.

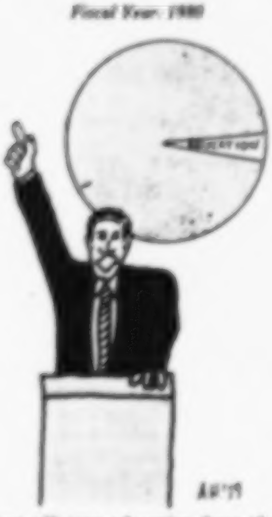
JOHN R. BASTONE
Los Angeles Trade-Technical College

$ACRAMENTO $CENE

Bail Out or Bug Out

By JIM CAGNACCI
City College of San Francisco

Once again I am faced with the difficulty of composing, several weeks in advance of a publication date, an article about the doings in Sacramento that will still contain both accurate and topical information by the time it reaches you readers. Since I am writing this in October, I cannot concern myself with state propositions that will affect community colleges because those issues will all be settled by the voters in early November, long before this edition is distributed. Also many pieces of legislation currently being prepared for introduction in the Senate and the Assembly will be stale items by December.



"Cost efficient education frees the masses . . ."

However, one issue that will not be stale is the question of permanent funding for community colleges. As we know, our last "bailout" bill was passed for a two year period. The state funding under which we are currently functioning will be carried over, with a modest inflation factor of about 8 percent, to support the financing of our 1980-81 academic year. This bill, AB8, was so designed to allow the legislature time to compose and pass a bill which will provide a permanent funding system for the state education institutions. According to the Sacramento timetable, this two-year grace period will allow about a year for legislators to obtain necessary information and about an equal period of time for them to compose, to argue, and (we hope) to pass a final bill guaranteeing a system of permanent funding.

The key phrase seems to be TO OBTAIN NECESSARY INFORMATION. In other words, no organized, concerted effort is planned TO SEEK INPUT; rather it is the job of constituents and concerned professionals to assure that information is made available to the legislators. The burden is on US! As both constituents and concerned professionals, we should write our state representatives detailing the need for permanent funding, the need for maintaining a system of free post-secondary education, the need for both academic and vocational programs in community colleges, the need for credit-carrying remedial programs in our colleges, and other such needs for us to best serve our communities.

If our representatives are not members of the Senate Education Committee or the Assembly Education Committee (see the June, 1979 issue of *inside english* for a list of the membership of both these committees), we should send copies of our letters at least to the Chairs of these committees. It is obvious that our input will not be requested; we must offer the legislature the invaluable benefit of our expertise.

A second issue still before us concerns the new Department of Education. Although the existence of the DOE is now a fact, certainly the functioning and the scope of that agency will yet be in doubt. The separation of agencies and funds from the present Department of Health, Education, and Welfare will take time. Several questions can be raised as this transfer occurs:

> Since federal funds for education will no longer be allocated as a part of the mammoth HEW budget, can we expect in the future that the same level of federal funding will be maintained?
>
> When the various grants agencies, like the Fund for the Improvement of Postsecondary Education, are transferred to the DOE, will these agencies come intact, or will new policies and procedures be introduced?
>
> Will the DOE be supportive of education, or will it be used as a vehicle to impose increased control over programs and individual offerings?
>
> How accessible will the DOE be to individual districts, institutions, and educators?
>
> Will a separate department for education be able to serve as a stronger voice for the profession?

There are no easy, immediately accessible answers to these questions. But the answers, when they come, will have a profound impact on our profession.

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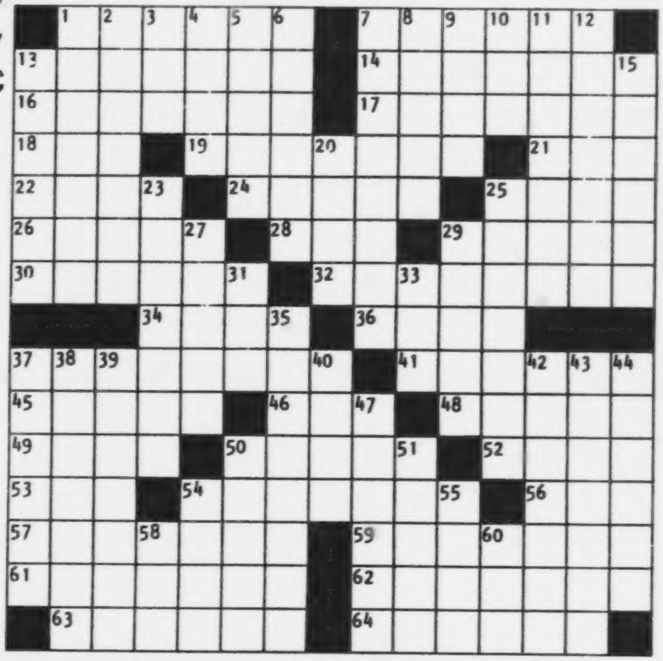

ACROSS

1 Macpherson "hero"
7 A famous L"E"O
13 Woolf novel
14 Something for a shoulder
16 Promised solemnly
17 Updike novel (with The)
18 Common past tense form
19 Often "seen" flying
21 Skilled one
22 Feminine name
24 S. American animal
25 Common phrase abbrev.
26 Matches opponent's score
28 Tri-faced lady?
29 Impudent one
30 Colorful wrap
32 Absolutely! (2 wds.)
34 Elizabethan beast
36 A TV Dan
37 Golfing giveaway?
41 Named: old style
45 Renter: var. Fr.
46 Hodge or Morris
48 Boleyn family estate
49 Formerly: arch.
50 Seat of affections in earlier time
52 A singing Coolidge
53 1949 "fatal" film
54 Songs for dawn: Fr.
56 Masculine name: dimin.
57 Bordeaux region: var.
59 Those who talk on and on and on
61 Everlasting
62 Xmas Affirmative? (2 wds., sl.)
63 Faux pas
64 Ranked, in tennis

DOWN

1. "Love me, ___ ______ me."
2. Downhill racer?
3. Dejected
4. Common suffix: pl.
5. It's __ _____!
6. Protuberance
7. Make firm again
8. Glasses, hat, or house
9. ______ souci
10. Kingly exclamation
11. Gone by
12. Pertaining to nerves: pl.
13. Thinks, states
15. Musical direction
20. Hollows: Latin
23. Unstressed unstressed stressed!
25. Medicine man (2 wds.)
27. Veritable flood of
29. Ale-house gal
31. Before
33. Makes a difference, as per song
35. Acoustic units
37. To tend, protect
38. Adjust path again
39. One who weighs
40. River of Croatia
42. To be avoided! (2 wds.)
43. Diminished: sl. (with "out")
44. Cargo abbrev.
47. Roosevelt namesakes
50. Type of landing
51. Regret, again
54. Year, for Caesar
55. Foot part
58. Human tendency, per Pope
60. Actor Beatty

F. J. Kurilich

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inside english

Vol. VI No. 3 Journal of the English Council of California Two-Year Colleges March 1980

INSIDE *inside english*

ECCTYC Looks at Writing

Two techniques to ease the teacher's reading burden while giving the students necessary writing practice are presented by Rae Jeane Popham.

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Jim Moore suggests that teachers worry less about methodology and more about love.

page 3

Holistic scoring, as Carole McKay demonstrates, helps teachers grade a large number of essays fairly, accurately, and quickly.

pages 4 and 5

Two reviews offer "food for thought" as Judith Hert considers *The Philosophy of Composition* and Bill Decker comments on *The Reader, The Text, The Poem.*

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Did you finish ECCTYC's Crossword #1 in the last issue? Check your answers with the solution.

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On Writing Well And Writing Right

By JOE FITSCHEN
Lassen College

GREGORY BATESON, in *Mind and Nature: A Necessary Unity,* makes a distinction which seems to me to have considerable explanatory power when applied to the act (and process) of writing and, by extension, to the teaching and learning of writing. In the main, Bateson is concerned at a metaphysical level with the notion that nature, especially through the evolutionary process, is like mind; but whether or not that is the case, the consideration of mind eventually will have to take account of learning, and it is in this general area that Bateson drives his wedge. He distinguishes two kinds of learning and two kinds of process which at the same time both accompany and are evidence of learning. Essentially, the distinction turns on whether or not negative feedback is an essential component in a particular learning situation.

To exemplify the distinction he discusses the act of shooting at a stationary target with a rifle versus the act of shooting at a flying duck, or skeet, with a shotgun. He notices that shooting a rifle can be described as a series of two processes (acts): aiming (which is to say correcting, getting it right) and firing. It is important to note that while practice is surely important, the main determinant of how good the shot is is the accuracy of the sighting which immediately precedes the shot. By way of contrast, in shooting skeet the acts of aiming and firing merge into the same process.

In learning how to shoot a rifle, the main trick is to guarantee that the sights are on target when the trigger is pulled. Past experiences, therefore, play only a tangential role: perhaps the marksman suddenly realizes that he has a habit of blinking just before firing. But if he learns to stop blinking, it is in order to improve his aim. Because of this, it is theoretically possible, although things usually work out differently in real life, for a beginner to be an expert marksman, that is, without any ostensible teaching or learning taking place. What the marksman needs to know has already been learned in other, sometimes quite different, contexts. We would be inclined to call such a person a natural marksman. If Bateson's distinction holds, however, there can be no such immediate success in skeet shooting, no natural marksman in the same sense. Since aiming/shooting is a single process, correction (learning) has to be based on past performances of shooting skeet. The natural skeet shooter is not just one who has no bad habits, steady hands, and a good eye, but also one who quickly learns how to adjust for the errors of previous attempts.

At this point it can be seen that Bateson's wedge does not split human learning into two neat and distinct categories, no doubt because even learning how to shoot is a complex process involving a number of factors. Writing is a much more complex process, and accordingly any attempt at analysis will fall short of complete explanation. At the same time, it seems likely that certain analytic approaches are complementary rather than competitive. If one is hunting ducks a shotgun is preferable to a rifle, but if one is hunting game . . .

AT THE simplest level I suggest that the foregoing distinction accounts for, and has given rise to, the two basic approaches to teaching writing: on the one hand, the approach which stresses the mechanics of grammar, punctuation, and spelling and which offers exemplary rhetorical models which are to be followed or imitated; and on the other hand, the approach which focuses on "saying something," "thinking on paper," and "generating ideas." The first approach is characterized by the presence of specific procedures (begin each paragraph with a topic sentence), definite and unambiguous rules (a sentence must have at least one subject and one predicate), and clear, if somewhat general, criteria for acceptable work (expresses a main idea, provides necessary examples,. supplies adequate evidence). If problems arise, help can surely be found in either a "good" dictionary, the *Harcourt-Brace Handbook*, or the *MLA Style Sheet.* Of special interest is the role that exercises play in this approach, along with workbooks and, in some cases, programmed texts. Correspondingly, multiple choice/fill-in-the-blanks/correct-the-mistakes tests, while perhaps not extensively used, are at least regarded as appropriate for evaluation. Underlying this approach seems to be a model of English as an orderly, analyzable, relatively static, and relatively closed system, however complex. Like an expensive Lego set, the language's many different kinds of parts fit together in a fairly limited number of ways and to some extent are interchangeable, depending on their function within the system. Acceptable use of the parts generally is a function of pre-established notions of correctness (or for the more liberal-minded, standard usage). By following directions carefully at each step, you can avoid producing something that looks like a sea-going tram car.

The second approach is probably best characterized by pages and pages of words punctuated by frequent feedback as to the effect of those words on a reader. The priorities of the first approach do not become especially significant until the last stages of production, and even then the emphasis is usually more on the effect that is likely to be produced on the reader than on correspondence with the system itself (if you spell "their" as "there," the reader will for an instant think you mean " 'there' " when of course you really mean " 'their' "). While the regularities of the system of English are recognized and the desirability of conforming is acknowledged, the controlling model is of English as a means of expressing unique ideas by an individual author. This implies that each particular case, be it word, sentence, or paper, is to be evaluated on its own terms (or, more precisely, within the nexus of writer/reader), and only in a comparatively trivial sense can it be measured in terms of its conformity to the rules and standard procedures of the internal system. By "comparatively trivial" I do not mean insignificant, rather only that conformity is no hedge against banality, unreasonableness, or even intellectual or emotional dishonesty.

WHEN it comes to the simple reading of a paper, most, if not all, English teachers probably expect everything: clarity, logicality, genuine information, emotional impact, and the like when they are appropriate, and the absence of anything (including mechanical problems) that interferes with these characteristics. In short, we would like to be affected as we are by the treasured selections in our anthologies. But this does not happen very often, so when it comes to teaching writing and thinking about the teaching of writing, I suspect that a kind of theoretical schizophrenia sets in along the lines of the distinction I have sketched above.

(Continued on Page 2)

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Barbara Bilson
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James Cagnacci
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(Continued from Page 1)

The complexity of the task (when analyzed) and the multiplicity of the manifest problems demand an ordering of priorities, and interestingly enough each of the above approaches is often put forth in terms of a specified sequence: sentence-to-essay in the first case (and sentence combining and transformational grammar fit in here) and ideas-to-organization-to-editing in the second case. In practice, no doubt, each approach makes some attempt to accommodate the priorities of the other approach. But integration is difficult, especially within the usual time constraints, and there is a strong tendency to hope that if the students learn at least "this" then perhaps the rest will come of its own accord. This leads to another form of schizophrenia. We frequently are successful in teaching a number of things we set out to teach (manic), and yet the papers, while improved in many ways, are still lacking in important respects (depressive).

"No single model of learning"

In recent years a good deal has been made of different modes of learning, but in view of the push toward simply acquiring and utilizing different forms of media, one suspects this is just another instance of coming across a potentially fruitful insight and then trivializing it. Bateson's distinction, of course, is between different modes of learning, but what it suggests is not that different people might best learn a given subject in a variety of ways, but that different subjects, tasks, or parts of tasks are best learned in different ways. We are at times misled into thinking that all cases of learning, since they are denoted by a single noun, are basically the same kind of activity, share some common characteristic, or can be accomplished by a given process given appropriate variations (if you can't read the book, watch the movie). If, on the other hand, we look at the variety implicit in the verb form — learning how to, learning that, learning which, learning about, learning to — and we focus on the distinctions between learning which is connected to teaching and that which is not, and learning which is connected to goals and that which is not, and learning which is conscious and that which is not, then it becomes clear that little can be gained by trying to find out with some precision just what learning is and what conditions are necessary for it to take place. One can also think about the great variety in the kinds of indications that learning has in fact taken place. On this view it is a mistake to try to match a student up to the mode of learning best suited for him as if he were going hiking and needed a pair of boots which fit well. Rather, there are many different forms of auto-motion, and sometimes a set of radials is better than a pair of Adidas.

There is a particular converse case of this type of problem which should also be of interest to writing teachers, but which I will just mention briefly. While the concept of learning tends to bury significant distinctions, the concept pairs of thinking/writing and thinking/saying seem to acknowledge a distinction which does not really exist. Or to put it another way, they suggest that thinking is one kind of activity (mental) and writing or speaking is another (physical), and the name of the game is to get the two to match up. But I doubt if there is much of an important difference between trying to win a race (mentally) and running a race (physically), unless running the race is only a *pro forma* case such as filling out the field, throwing a race, or running a marathon when your best time is three and a half hours.

Creating and Justifying Another Competing Methodology

Of course it is still no easy matter to apply any of this to the practice of teaching writing. On the other hand, perhaps it should not be directly applied, creating and apparently justifying yet another competing methodology. As I suggested at the start, the force of Bateson's distinction is in its ability to give something of an explanatory account of why the teaching of writing has evolved along two rather distinct lines (and incidentally why a number of "innovations" have not lived up to their promise), and further to make it easier to recognize the strengths and limits of each approach along with suggesting compatible techniques. To accomplish this the line of thought has to be carried considerably further than I have managed to do here, but at the least it should be clear that no single model of learning, or language, will be capable of giving an adequate account of learning how to write.

Letters

Dear Editor . . .

KUDOS TO ECCTYC'S PRESIDENT

Dear Ms. Fujii:
Your charming piece, "Not by Bread Alone" [December 1979], inspired me to thank you for it. It's very important for teachers of literature and the humanities to keep their eye on that ball . . . the eventual enrichment and inspiration of the race.
You write beautifully, and I hope something more will come from that desk, (beside corrected papers). I thought you would like to know that someone out there was reading you.

Sincerely,
DIANE T. VOLZ
Ventura College

THANK YOU . . .

Dear Editors:
Thank you for printing my letter in the December [1979] issue of *inside english*. The many gratifying responses — of tremendous help to my project — illustrate another valuable way in which your journal serves as a generator of enriching ideas. Thanks, too, for the *super space* you gave me!

Gratefully,
HELENA CURRIE
Santa Barbara City College

LOS ANGELES COUNTY TEACHING OF LITERACY CONFERENCE
26 March 1980, Pasadena Hilton, Pasadena, CA. Write: Southland Council of Teachers of English, P.O. Box 4427, Whittier, CA 90607.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF THE HUMANITIES FIRST ANNUAL MEETING
27-29 March 1980, Capitol Hilton Hotel, Washington, D.C. Theme: "The State of the Humanities, 1980." Write: James M. Banner, Jr. AAAH, 918 16th St., NW (Suite 601), Washington, D.C. 20006.

NATIONAL WOMEN'S STUDIES ASSOCIATION
16-20 May 1980, Indiana Univer., Bloomington. Write: Elaine Reuben, NWSA, Univ. of Maryland, College Park, MD 20742.

INTERNATIONAL CONFERENCE ON THE TEACHING OF ENGLISH
18-22 August 1980, Univ. of Sydney, Australia. Write: R. Arnold, Organizing Committee, International Conference on English, Dept. of Education, Univ. of Sydney, Sydney, N.S.W. 2006, Australia.

Calendar

COLLEGE ENGLISH ASSOCIATION MEETING
11-12 April 1980, Dearborn, MI. Theme: "English for the Eighties: Where Have We Been? Where Are We Going?" Write: J. F. Kobler, Dept. of English, North Texas State Univ., Denton, TX 76203.

THE CLASSROOM AND THE NEWSROOM
16-23 April 1980, St. Petersburg, FL. Write: Donald K. Baldwin, Modern Media Institute, 556 Central Univ., St. Petersburg, FL 33701.

ECCTYC BOARD OF DIRECTORS SPRING MEETING
24-25 April 1980, Sheraton Hotel, Shelter Island, San Diego, CA.

AMERICAN COUNCIL ON EDUCATION
8-10 October 1980, San Francisco, CA. Write: Richard A. Humphrey, ACE, 1 Dupont Circle, N.W. Washington, D.C. 20036.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH 70th ANNUAL CONVENTION
21-26 November 1980, Cincinnati, Ohio. Write: NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

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Notices of meetings or requests for information or assistance should reach the editors NO LATER than 1 May, 1 July, 1 November and 1 February.

Notices

NEEDED: MORE EDITORIAL STAFF ASSISTANCE

If you are interested in working with the editors of *inside english*, the editors are MOST ANXIOUS to hear from you. Please contact the editors, c/o Santa Monica College, or Call (213) 450-5150, ext. 258.

CALL FOR HELP

As noted by Helene Currie [see Letters], you, too, can draw upon the resources of your colleagues around the state by sending the editors your "call for help" asking for assistance with any academic project related to teaching composition, literature, reading, or any related subject.

inside english Deadlines

June 1980 issue
Friday, March 28, 1980

September 1980 issue
Friday, June 27, 1980

December 1980 issue
Friday, October 17, 1980

STRATEGIES FOR SURVIVAL:

Freewriting and Peer Critiquing

By RAE JEANE POPHAM
Santa Monica College and UCLA

Most composition instructors will agree that writing is a skill and like all skills it must be practiced to be improved. Yet how can busy English instructors often with five classes a week of thirty students cope with the paper load that such practice produces? I suggest two ways that can ease the burden. Although not new, the two methods, freewriting and peer critiquing, are neglected instructional resources.

FREEWRITING

Freewriting usually refers to ungraded writing. It may be structured or unstructured, but it should usually be read and responded to at sometime by either the instructor or other students. However, not every piece of writing need be read.

Mina P. Shaughnessy says:

> The single most important fact about BW (Basic Writing) students is that, although they have been talking every day for a good many years, they have been writing infrequently, and then only in such artificial and strained situations that the communicative purpose of writing has rarely if ever seemed real. . . . The physical act of writing, of moving the pen or pencil across the page so as to form decipherable words without great effort, is of course fundamental to other writing skills. Yet students have often not mastered this skill by the end of high school. . . Often, but not always, the content that is carried in such writing is short and bare, reinforcing the impression of the reader that the writer is 'slow' or intellectually immature. Yet the same student might be a spirited, cogent talker in class. His problem is that he has no access to his thoughts or personal style through the medium of writing and must appear, whenever he writes, as a child.*

Besides accustoming students to the physical act of writing, freewriting gives students practice in putting words together in a nonthreatening environment. Freewriting activities can help students generate ideas for more formal writing assignments. In addition, samples of freely written prose provide an informal evaluation of students' progress. Toward the end of the course they should be writing more and better than they did at the beginning. These samples should not determine students' grades; however, they might help instructors in planning future writing assignments. Freewriting can also help instructors evaluate themselves. Asking students to write their impressions of an instructional sequence is a better assessment of what they have learned than affirmatively nodding heads.

To be effective, freewriting should be practiced often and for short periods of time. Ten minutes at the beginning of a class while the instructor takes care of class business is ideal. Emphasis should be on quantity, not quality, and content, not form. Quality and form, though important, should be dealt with at another time.

Journals are the major source of freewriting. Although students can write about anything, often prompts are helpful. Gabrielle Ricco's technique of clustering produces vivid short writings. From a word on the board, the students free associate on paper for about a minute until they have a clustering of ideas from which they can construct a written passage. Clustering as a pre-writing activity teaches topic limitation and unity indirectly. Asking students to define a strange word such as "hagiography" results in some interesting writing as will displaying a common object and asking students to write as much as they can about it.

Brainstorming and group writing are two other freewriting ideas. In brainstorming students write all they can about a given topic in short period of time. This provides an excellent basis for group discussion and development of writing topics. Giving students an opening line and having each student add a line to the story with the last student completing it provides yet another group writing activity.

Although freewriting should never supplant structured, graded writing, it has a sound pedagogical function – helping students relax and draw upon their subconscious linguistic skills.

PEER CRITIQUING

Peer critiquing, another way of saving instructors time, supplies students with the criticism necessary to improved writing. Besides providing an audience and creating classroom rapport, it reinforces important principles of writing and helps instructors escape the "what do you want" syndrome.

Peer critiquing is often hard to manage as students need guidelines that will help them develop critical skills. The class as a whole should practice critiquing sample essays. When all the students are in groups, the instructor should rotate from group to group helping students focus on important writing problems. Group work allows instructors to meet individually with students who have special problems. Heterogeneous groups of three seem to work best, providing adequate time for stronger students to help weaker ones. Each student should have a copy of the essay being examined, and the essay should be read aloud as the ear often hears what the eye doesn't see. A checklist indicating the criteria for a specific assignment will direct the student responses to the principles of writing the instructor wishes to emphasize.

In addition to the procedure described above, other peer critiquing techniques are pairing students or having them critique their own essays. Essays can also be rotated among several students, each student adding his own comments. Students can be divided into expertise groups based upon what they know best such as grammar, spelling, punctuation. All the essays are passed from group to group, each group correcting that part of the essay assigned to it. The instructor then only grades for content. With the help of norming sessions, students can be trained to read essays holistically. This will expose them to a broad sample of essays, both good and bad, thus helping them evaluate their writing in relation to their peers'.

Although no panacea for coping with paper overload, freewriting and peer critiquing are two effective methods for giving students writing practice and providing them with responses to their writing. I have suggested some ideas for implementing these techniques, but the variations are endless, depending only upon the needs of the students and the ingenuity of the instructor.

*_Errors and Expectations: A Guide for the Teacher of Basic Writing_. (New York: Oxford University Press, 1977), pp. 14-15.

In Service That Reminds Us Of What We Love

By JIM MOORE
Mt. San Antonio College

Mt. San Antonio College, where I have worked for twenty-one years and where I am currently chair of the English, Literature, and Journalism Department, is the easternmost community college in Los Angeles County, tucked away in a remote nook of the Pomona-Walnut Valley (notorious on TV newscasts for its smog). We're pretty big, as community colleges go — we've been just above or just below 20,000 students most of this decade — and at the very least, middle aged: we're thirty-three. But we don't go to very many conferences. Our boards and managers have never seen very much need. The only time my department ever had a decent conference budget, some clerk's finger slipped and added a "1" in front of the usual three low digits. Eventually the error was corrected.

For a long time I thought that this was a crying shame. How could we do a creditable job if we didn't know what everyone else was doing? If we kept falling through the interstices (thanks Sam Johnson) in the network of things like the Los Angeles Basin Writing Council, what hope was there for us? I came to detest the aloofness our teachers showed, finally, for even considering checking out other schools. I decided, on the basis of my department's attitude, that English teachers in general suffered from the "I-already-know-it-all" syndrome. In fact, I think they all do suffer — but I think that's okay.

"Get back to something you love."

Anyone who dropped in on the "In-Service" panel at the November 1979 ECCTYC meeting knows what is coming next. I put on my Thoreau suit and say that the normal situation in American education (English language education being not a whole lot different) features an eccentrically-swinging pendulum (permissive/perscriptive, life-education/back-to-basics, electors/electors) and that "know-it-all" teachers who ignore the pendulum are doing everyone a favor. Their practice is applying a gentle counter-friction to nullify the pendulum.

The point is that sometimes the best In-Service is no In-Service at all. I think that in these days when we hear so much about teacher burnout, we forget that it is *too much of the daily routine that burns teachers* (or any workers) *out*.

I don't believe that most of us English teachers took our jobs because we always wanted to be English teachers. I tend to distrust a person who says he had only one ambition in life; what is he hiding? Like Thoreau, I also am inclined to run for my life when I hear that someone is coming from miles away (read: from the district office, from a well-meant In-Service workshop) to do me good (read: to keep me current on current research, to let me in on the newest methods, bla, bla bla). Frankly, I do not believe in methods. I do not think many of us became English teachers — especially on the college level — because we were in love with methods.

The best In-Service that we aging community college teachers can have is something that reminds us of what we love. And I think that most of us got into this business because we loved reading and writing and couldn't imagine being without them. One of my pet theories (espoused largely to captive audiences, such as my fiction-writing classes) is that if one loves words, one becomes actively sick when deprived of them. Take a teacher who has loved literature and keep talking to him about holistic scoring, and you will make him sick. I don't mean that he can't learn about holistic scoring. I mean that it won't *really* help him.

If you are going to provide an In-Service program that will *really* help a burning-out English teacher, you will not confront him with the things he finds *in* the classroom. You will touch him more deeply. As a free-lance writer on entertainment topics, I am prone to programs; at ECCTYC I called this the Show-Biz approach to In-Service. It is really pretty simple: arrange for your teachers to rub up against people who DO the thing well that your teachers, however sullenly or apparently jealously, *really* love — using language well.

So, I say, put on shows. Proposition 13 may have drastically cut Community Services funding, but a lot of apparently venal writers care a lot more about words

(Continued on Page 8)

HOLISTIC SCORING

A POTENTIAL BOON TO TEACHERS AND STUDENTS OF COMPOSITION

By CAROL MacKAY
University of Texas, Austin

"Holism" contends that the universe can be correctly viewed as interacting wholes that constitute more than the mere sum of their elementary particles. Derived from this theory, the adjective "holistic" therefore emphasizes the organic or functional relations between parts and wholes. And as composition teachers and test administrators have been applying the term to the scoring of essays, "holistic" has come to refer to groups of readers evaluating writing as a general impression of a whole essay after internalizing elements of a scoring guide. (In contrast, "analytic grading" isolates and rates individual qualities.) For teachers the benefits of holistic scoring stem form aligning themselves periodically with their fellow instructors and from giving grades that have a fairly high reliability; for students the chief advantage lies in their knowing that they have received grades that are less biased than usual.

Several other key terms have joined the jargon related to holistic scoring. For my purposes I need introduce only "rubric," "norming," and "collective grading," but interested teachers may wish to turn to Paul Diederich's glossary in *Measuring Growth in English* for additional concepts and terminology.[2] A "rubric" sets out guidelines for assigning numerical scores to essays responding to a specific question; thus, a new rubric must be developed for each topic proposed even though certain general evaluative expectations will remain constant for any essay assignment. "Norming" consists of scoring and reaching a consensus on a small sample of papers to help establish standard measures for the readings that follow; this process is the test of the rubric's workability — and it may need to be repeated several times during a grading session to ensure continued reliability. Lastly, "collective grading" simply means the gathering together of readers, usually teachers in the same department or of the same course, for an organized, double-reading of anonymous essays (any paper receiving highly divergent scores from two readers will move on to a third or possibly fourth reading).

I

To ground this terminology in specific examples, and to provide teachers with a general model for setting up their own holistic scoring, I will briefly trace the evolution of a particular essay question through its group grading session. I have chosen a midterm examination for Subject A at UCLA that was given Fall Quarter, 1977, because both this exam and Subject A standards supply fairly clear-cut measures. I would like to stress, too, that what I am detailing is only a general model — by consulting material from the attached bibliography and applying it to specific kinds of questions and student populations, any teacher could create an individual, appropriate application of holistic scoring ideals and practices.

To choose a topic, several teachers (three is a recommended number) meet as representatives of their department or course to review criteria for workable questions, often looking over previous topics and examining pertinent literature in the field of writing evaluation. In this case, the topic chosen had already been used for state-wide placement exams and UCLA's own Freshman Summer Program. The assignment reads as follows:

> Not all inventions have been good for all mankind. Name one invention we would have been better without. Discuss why we would have been better off as a civilization without that invention.

Ideally, at this point the representatives (or the entire group) write on the topic and read each other's responses. By anticipating problematic or ungradable responses and discovering hidden ambiguities of phrasing, readers can then refine their topic in advance of the test date.

The next series of steps is essentially clerical but nevertheless critical. Care must be taken to ensure that each teacher recieves a set of questions (to be collected and reused) and a sufficient number of bluebooks or exam forms for each class being tested. Teachers must be instructed to maintain the same orderly test environment for all classes. To guarantee anonymity, students can substitute codes for their names on the papers[3]; otherwise, readers must be sure not to read any of their own students' papers on the scoring day. At the end of the testing day, all essays must be turned in to a central department office.

Development of the rubric occurs next. Immediately after the test date, usually the following day, representatives (or the entire group) meet to read sample papers and establish the rubric. Number ranges vary[4] but the greater the spread (up to a reasonable number like 9) the greater the likelihood of making fine distinctions. For each number, the representatives assign characteristics related to content, organization, style, and mechanics (this breakdown serves to paint a characteristic picture — at no point will separate scores be given to these categories). For example, on a scale of 1 through 6, with 1-2-3 passing and 4-5-6 failing, the rubric for a score of 3 might read as follows for the invention topic:

— states an invention and describes it and its effects using specific details and/or arguments to support reason for choice;

— uses fewer descriptive details than a 2 paper;

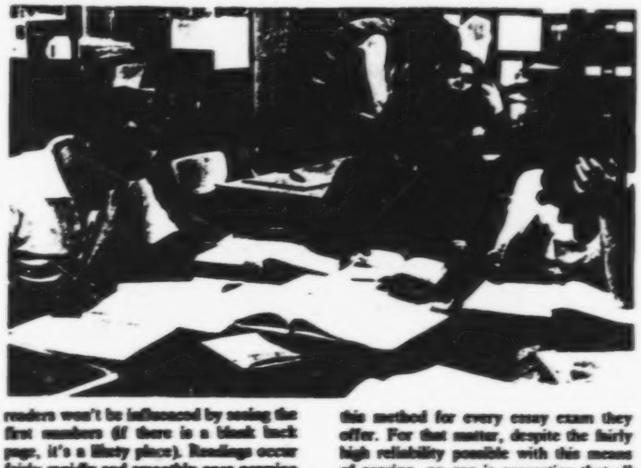
— communicates clearly;

— shows some sense of organization but may have some weaknesses in paragraph structuring and/or paragraph development;

— uses less variety in sentence structures than a 2 paper;

— contains *some* minor errors in mechanics, usage, and sentence structure, and perhaps two or three more serious errors, such as a run-together sentence, a fragment that may be defensible, a dangling modifier, faulty parallel structure, or some agreement problems.

On the scoring day readers begin with a norming session. If the entire group has developed the rubric, then this procedure may be primarily a matter of refreshing memories; if not, then norming constitutes the cornerstone of the scoring session. It is crucial that readers score by matching up actual papers with rubric profiles — they must not evaluate in terms of personal bias or individual standards. Again, clerical concerns loom large. Readers must maintain lists of the scores they assign, or they must mark the scores in such a way that the second readers won't be influenced by seeing the first numbers (if there is a blank back page, it's a likely place). Readings occur fairly rapidly and smoothly once norming and clerical matters are left behind, but a good way to monitor questionable readings and clerical confusion is to divide the large group into several smaller ones which can be directed by table leaders. Once all the papers have been given a single reading, the table leaders can shuffle the papers and pass them on for second readings (usually at another table).



After the second readings comes the task of setting those scores side by side with the first ones and assigning papers with significantly discrepant scores to a third reading. For a 1-through-6 scale, scores that are only one point apart need not call for a third reading, but a separation of two points, say a 3 to 5, requires another reading, especially because this difference is likely to cross the pass-fail line. Various operations can be performed with this third score[5] — it is usually doubled to make it compare with the sum of the scores that are one apart — but whatever the method of compromise, talking between the two discrepant readers is avoided to maintain the reliability of applying a rubric. (Table leaders, of course, can consult with readers whose scores are consistently higher or lower than the others' — initialed scores make discrepant readers traceable — for such conferences are not so inclined to result in personal defensiveness.)

Once double or added together, the totals provide a spectrum that can be converted into letter grades (letter grades are eschewed at first to eliminate the "standards" that teachers often associate them with, standards that might reflect individual biases). In the case of this particular midterm, the conversion ran as follows: 2 = A, 3 = B+, 4 = B, 5 = C+, 6 = C, 7 = C-, 8 = D+, 9 = D, 10 = D-, 11 and 12 = F, with C- as not passing. Both teachers and students should be interested in another set of figures as well: the tabulation of similar and discrepant scores. This tabulation can indicate the reliability of the readings, thus letting the readers know how seriously they should count the results.[6]

II

When and for whom is such scoring appropriate? Not all essay topics lend themselves easily to holistic scoring, nor can all departments juggle the logistics of this method for every essay exam they offer. For that matter, despite the fairly high reliability possible with this means of scoring, no one is suggesting that all papers and essay exams for a given course level be assessed holistically. Instead, the emphasis appears to be on holistic scoring as an occasional check and as reliable means of final evaluation.

Some topics are too specific to an individual instructor's course to be appropriate for a sweeping assessment that

HOLISTIC SCORING

A POTENTIAL BOON TO TEACHERS AND STUDENTS OF COMPOSITION

includes other classes at that general course level. The topic must be a broad one, something that requires students to draw on their general knowledge or background, even though students are expected to employ specific examples and specific skills are being assessed. Because of this restriction to the general, holistic scoring is perhaps most appropriate for placement exams, especially when the writing population is both large and broadly based. And because certain skill levels are expected at the end of basic courses like Subject A and Freshman Composition, holistic scoring is also useful for final examinations in such subjects. In addition, as a kind of progress report for both teachers and students, a holistically-scored midterm might be desirable as well.

If both advantages and disadvantages of holistic scoring are being considered, then both teachers and students need to be taken into account. From the teachers' viewpoint, the advantages of attaining departmental cohesion and high reliability can often be offset by the logistics — without careful planning for choosing the topic, developing the rubric, administering the writing, directing the norming and reading, and recording the scores, the whole procedure will not run smoothly, and the scores will in fact drop in reliability. A good organizer, supported by clerical help, must head a successful holistic scoring project. Even so, the demands on the teachers' time especially at such critical periods as final exam weeks, take their toll and try patience. One solution lies with collective grading of only one of several questions; this way teachers gain from the recent experience of internalizing and applying a rubric, and with this model before them they can extend its approach to their remaining private reading. Another solution calls for holding a thorough norming session and then dismissing the readers to work on their own time. In both cases, reliability drops because readers are isolated,[7] but at least there are advantages over entirely idiosyncratic grading.

As for the students, holistic scoring allows them the opportunity to work toward fairly clear-cut levels of competency (the rubric can always be revealed to them when their papers are returned). There is a definite satisfaction, too, in students' knowing that their scores represent agreement between two teachers other than their own. At the same time, however, there are disadvantages in students' not receiving corrections and comments on their papers (expecting teachers to participate in collective grading sessions and then expecting them to read closely and mark all their own students' papers is undoubtedly expecting too much). Because holistic scoring does not entail marking, it is probably most appropiate for placement tests or final examinations (which are not always returned — or looked at very carefully by the students who do retrieve them).

III

When I read reports or recognize from first-hand experience how seriously teachers disagree in their judgments of writing ability, I realize that holistic scoring of essays can provide a highly desirable corrective. Diederich cites some remarkable statistics from a 1961 Educational Testing Service experiment for which fifty-three readers were *not* brought together to work toward consensus: of the 300 essays scored, 101 received every score from 1 to 9: 94 percent received either seven, eight, or nine different scores; and no essay received less than five different scores.[8] My own participation in collective grading confirms Diederich's findings. At the outset, when norming begins, I usually witness fairly wide discrepancies, which narrow only through discussion and continued application of the rubric. Working in isolation, teachers of composition do indeed come up with widely variant readings.

Why do I call holistic scoring a "potential" boon? I must admit to reservations about such scoring — reservations about the practices, not the ideals, of the method. First, I think that norming makes or breaks the entire reading — and that norming is an acquired skill that benefits from the aid of an experienced holistic reader. Second, a lengthy, involved reading session that also occurs during a time replete with other last-minute pressures creates a strain on readers; certainly, special consideration is owed these readers, perhaps through release time or additional pay. And third, strain and tension may well result in fatigue and unreliable readings, especially late in the day. Competent table leaders can counter this last problem by renorming several times and organizing breaks — but the leaders must remain sensitive and alert to changing mental states of their readers.

I have been fortunate to participate in a variety of collective grading sessions, and my experience has taught me to emphasize the advantages and to try to overcome the disadvantages. In particular, I would like to cite the Writing Project at Sir Francis Drake High School in San Anselmo. Under Kate Blickhahn, a consultant for the Bay Area Writing Project, this program has been developed and refined over a ten-year period, so that it provides a fairly accurate measure of the students' improvement over their four-year stint of secondary school English instruction. I would also like to commend the application of holistic scoring to midterm and final examination reading in UCLA's Subject A Department. Everett Jones, Director of Subject A and Freshman English, and Virginia Harnack, Head Lecturer, work hard to establish organized reading sessions; the teachers become like tutors, coaching students to clear a common hurdle.

In contrast, in the English Department at UCLA I have recognized the major difficulty of dealing with readers who are themselves graduate students, subject to their own exam and paper pressures as well as the stress of participating in collective grading. For these teaching assistants, the best solutions in the past have been compromises: the holistic scoring of one class of Freshman Composition by the entire group of instructors at midterm time, and giving and scoring holistically one common question out of two (the second individually determined by each instructor) for all sections on the final examination. I should add, however, that the emphasis on out-of-class papers in Freshman English at UCLA hardly warrants extensive use of collective grading at final exam time, and the English Department has recently acknowledged this priority by replacing the holistic scoring of final examinations with the collective reading of a sample set of prepared papers.

To realize the potential boon of holistic scoring, I would reiterate some words of caution that apply to all successful attempts in teaching: if careful planning precedes organized execution, and if participants are treated with consideration and respect, then holistic scoring can correct the supposedly inherent ills of individual bias and advance the emerging field of writing evaluation.

Notes

[1] I would like to thank the English Council of California Two-Year Colleges for inviting me to address their members on this topic at their fourth annual mini-conference of the North Los Angeles Region on March 16, 1978. My special thanks goes to Genevieve S. Meyer, Regional Director, for encouraging me to write this article.

[2] Paul B. Diederich, *Measuring Growth in English* (Urbana: National Council of Teachers of English, 1974), pp. 99-103.

[3] Coding requires more clerical work. Students can be given slips of paper on which they enter their names and compose a series of, say, six digits, preceded by a letter code already determined for their specific class; then they write only the code at the top of their papers. Teachers must collect and save the code slips for matching up names and codes when the papers have been scored.

[4] For a discussion of the merits of various number ranges, see the section on scoring scales in "A Common Ground for Assessing Competencies in Written Expression" (Office of the Los Angeles County Superintendent of Schools: Division of Curriculum and Instructional Services, 1977).

[5] Besides doubling the third score, readers can add it to the one closest to it, or all three scores can be added together and multiplied by a factor of 2/3. If the third score is itself two or more points apart from each of the first two scores, then a fourth reading may be necessary — but sorting out all this confusion can be quite a challenge. For such papers, it is usually wise to rely finally on the single judgment of a table leader.

[6] The tabulation essentially consists of listing how many papers received the same scores from both readers, and the number of papers with scores one apart, with scores two apart, and with more than two apart. From these figures, consistency, or reader reliability, can be computed. Diederich's Chapter 7 (pp. 32-36) presents a simplified way ("quick and easy," he calls it) for computing the reliability of any group-graded scores.

[7] All the literature in the field of writing evaluation confirms this assertion.

[8] Diederich, pp. 5-6.

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Alloway, J. Evans. "Tow[illegible] the Assessment of Writing." In the collection of papers delivered at a conference sponsored by NIE and held at the SWRL Laboratory, Los Alamitos, June, 1977.

"A Common Ground for Assessing Competencies in Written Expression." Office of the Los Angeles County Superintendent of Schools: Division of Curriculum and Instructional Services, 1977.

Cooper, Charles R. and Lee Odell. *Evaluating Writing: Describing, Measuring, Judging*. Urbana: National Council of Teachers of English, 1977.

Diederich, Paul B. *Measuring Growth in English*. Urbana: National Council of Teachers of English, 1974.

Dr. MacKay recently was honored by UCLA in being named Graduate Woman of the year.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A GENUINE DISCIPLINE

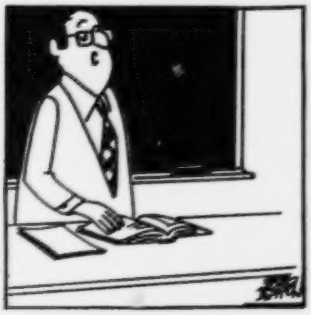
By JUDITH HERT
San Bernardino Valley College

Is composition a field and discipline or only a collection of teaching techniques, helpful hints, and a variety of stylistic preferences? It is an interesting question, especially for teachers of writing. Of course, as many such teachers have observed, there are usually in any one English department several conflicting ideologies about the nature and purpose of composition. This would seem to indicate that writing is a subject without a clear body of knowledge and central philosophy, much less an on-going program of research and scholarship. And if that is true, it might help account for the excess of writing texts, most of which seem to be a rehash of all the others, and for the fads in the teaching of writing, fads which disappear only to reappear if one teaches writing long enough.

However, despite this disagreement in individual English departments, there are increasingly those who think that composition is, in fact, a genuine discipline or, at least, that it has the possibility of becoming one. If so, qualities of prose and techniques for teaching good prose could be argued from something more than personal taste. It is a novel and exciting idea, one bound to encourage and even delight some teachers while it offends others.

It is this possibility that makes E.D. Hirsch's book *The Philosophy of Composition* so intriguing. For, the title says what the author intends. It is not "a" philosophy or "my" philosophy, but "the" philosophy. Though the author's tone is terribly well mannered and never strident, the reader realizes that the considerable expertise and intelligence the writer is bringing to bear on his subject have as its purpose nothing less than the definition of composition as a unified, scholarly discipline, an enterprise with some cohesiveness of purpose, subject, and technique. In order to achieve this goal, Hirsch looks carefully and systematically at the history of this field, at the work of past scholars and writers, and, primarily, at the recent research dealing with the ways writing is created and understood, as well as at the features of texts themselves to establish principles which can be argued and accepted on their own merits. He is decisive on several large, key issues and tentative on other secondary matters, but he is always clear, scholarly, and logical. It is an impressive work.

Among the issues that Hirsch discusses are: the relation of writing to speech (where he counters the notion that writing is merely a secondary representation of speech); the question of standard versus non-standard dialects (this may go down as the classic defense of standard language); the direction in which systems of communication develop ("the tendency towards increased communicative efficiency"); and the definable nature of good writing, what he calls "relative readability." The last is undoubtedly the most significant and controversial idea in the book, one to which he devotes several chapters. Hirsch also discusses some of the implications his findings have for the teaching of writing, as well as issues relating to the assessment of writing.



Though Hirsch seems to have asked exactly the right questions, an achievement in itself, it is his answers and his use of recent research, mainly in psycholinguistics, which make the book so valuable. Every discussion is built on some piece or pieces of relatively recent research that has implications for composition, so that even should the reader take exception to Hirsch's argument or conclusions, the teacher of writing cannot but find in this book all kinds of interesting, useful material about writing, reading, and language. In a sense, what Hirsch has done is to bring together those findings in psycho-linguistics which have significance for the field of composition. It is his ability to understand and apply this research which makes the book successful.

As already noted, the central idea of the book is what Hirsch calls "relative readability." This means that the most successful version of any text is that which best conveys the author's intention at the least expense of effort to the reader. If, for instance, there are three versions of a text, each equally embodying the author's intention, the best version is the one easiest to read. This notion of readability results largely from research on short and long-term memory, on the reader's very limited ability to store yet-to-be-determined words and phrases, and on the interesting fact that long-term memory stores texts in a non-linguistic form. The point here is that if the reader no longer knows by the bottom of the page in what forms he discovered the ideas read at the top of the page, ideas now stored in non-linguistic form, then there is little point in arguing for form for its own sake, apart from conveying the author's intention. The limits and nature of short-term memory then dictate what forms improve readability. These insights may only serve to give another kind of basis to what many teachers have taught all along, but it is surely a more useful basis than intuition and experience alone.

Though Hirsch's work is significant for its breadth — its attempt to set up the beginnings of the philosophy of composition — others have also been applying the same intellectual rigor to questions about writing. One thinks of Christenson's work on the multilevel sentence and paragraph, the careful research of Ross Winterowd, the impressive and important analysis of basic writing done by Mina P. Shaughnessy and reported in her classic work *Errors and Expectations*, the useful book *Teaching Expository Writing* by William Irmscher (a useful book to read if one wants to rethink one's composition course), as well as the many fine articles appearing regularly in the journal *College Composition and Communication*. What these writers and works have in common with Hirsch and others not here mentioned is their approach to the field of writing, an approach which seeks to ground its ideas, methods, and goals in a careful analysis of the way in which texts convey meaning, writers produce text, and readers discover and store the content they discover.

Because many readers of Hirsch's work in composition are bound to raise inevitable and important questions about the relation of form to content, (are apt to mutter comments about the readability of, for instance, Faulkner), it is interesting to note that Hirsch's own background and previous scholarship is in literature. Dr. Hirsch, the Kenan Professor of English at the University of Virginia, is presently at his own instigation, Director of Composition at that university. Some of his past scholarship, published by the University of Chicago, includes: *The Aims of Interpretation, Validity in Interpretation, Innocence and Experience*, and *Wordsworth and Schelling*. He is undoubtedly well equipped to debate or discuss the issues concerning style which are raised by his principle of relative readability. For most composition teachers, however, these issues will seem less important than the new philosophical basis he provides for the study and teaching of the discipline of composition.

□*The Philosophy of Composition*, E.D. Hirsch, Jr., Chicago: The University of Chicago Press, 1977.

A LOOK AT LITERATURE

By WILLIAM DECKER
College of the Sequoias

For *i.e.* readers who have neither read Louise Rosenblatt's book *The Reader, The Text, The Poem: The Transactional Theory* nor seen the extensive review by Alan Hollingsworth in the October, 1979, issue of *College English*, I would like to offer this capsule comment. I sincerely agree with Hollingsworth's opening: "*The Reader, the Text, the Poem* is a major contribution to literary and critical theory. It should be read, re-read, and reflected on by anyone involved with the activity of reading: ordinary readers, literary critics, students of literary history, teachers, researchers in the psychology of reading." That list surely catches all of us, and I believe that this book has special pertinence to us who teach literature classes in community colleges.

One of Ms. Rosenblatt's most important premises is that in our emphasis on and teaching about the major critical stances (Historical, Formalistic, Archetypal, Psychological, for instance, or M.H. Abrams' list of Mimetic, Pragmatic, Expressive, and Objective in *The Mirror and the Lamp*), we have tended to forget the importance of the reader. She views the poem as an "event in time," one in which a reader is intimately involved with a text (" . . . a set or series of signs interpretable as linguistic symbols . . . ") and Rosenblatt's responses to that particular set of written/verbal symbols. She urges us to recognize that the poem really is a creation resulting from an involved reader's transaction with a text.

Early in her book, the author makes a careful distinction between *efferent* and *aesthetic* reading. In the first style, one's attention is focused on what will remain as the residue after the reading; whereas, in aesthetic reading, the primary concern is with what happens *during* the reading and involves sensing, feeling, imagining, and thinking under the stimulus of words. She aptly compares the aesthetic reader to the pianist: the musician attends to the score (text), but is also absorbed in what is being produced (poem).

In her chapter on "Evoking a Poem" Rosenblatt admits to the complicated, inexplicable transaction between readers and texts: "Even as we are generating the work of art, we are reacting to it." She goes on to define *evocation* as the lived-through process of building up the work under the guidance of the text. Interpretation, then, would attempt to describe the nature of the lived-through experience of one's aesthetic reading.

Rosenblatt, of course, is not advocating "anarchy" and emphasizes the importance of the text as a guide for selecting out the kinds of responses. But she also reemphasizes the importance of the transaction between the text and you, the reader: no one can read a poem for you, she reminds us, since that would be like someone's eating the meal and then reciting the menu for you.

I suppose that for the sophisticated teacher of literature there were no radically new ideas that Ms. Rosenblatt formulated. However, she wrote such a readable book on literary criticism that brought so many of my felt beliefs together in coherent form, that I read, studied, and now am re-reading her book. In our present pendulum swing of emphasis on study skills, basic writing and theories of composition, I think that we in the humanities need a respite now and then with such a refreshing drink from the wellspring of literary ideas.

□ Louise M. Rosenblatt, *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*, Southern Illinois University Press, 1978, $10.95.

PRESIDENT'S MESSAGE

Piping of a Peripatetic President

"Piper, sit thee down and write, in a book that all may read," so sang a laughing child to William Blake. So he did, and, because he did, the world is a better place.

Alas, I have no mirthful urchin on a cloud admonishing me to write, yet the desire to share what has been happening in our world of English teaching urges me to record some impressions of my wanderings in the last several weeks. So I take my hollow reed in hand and "stain the water clear." Perhaps "muddy" is a better verb.

First, the Board of Governors of California Community Colleges met in Sacramento in October to receive the report from the Chancellor's Advisory Committee on Basic Skills, the result of eighteen months of surveys and work sessions. The committee recommended that the four basic skill areas — computation, speech/listening, reading, and writing — be a part of the college curriculum and that they be given a high priority. They also recommended that some kind of credit be given for basic skills courses, the specific form to be decided by the individual college. While all the sub-committees did not agree on levels of proficiency in their disciplines, speech and writing recommended that a minimum proficiency be required of students before they receive associate degrees. Other recommendations included state-funded staff development programs and better follow-up evaluative processes to gauge the effectiveness of the basic skills program. The Board of Governors enthusiastically received the report and recommended that the committee finish the second phase of their report in the following year.

Second, the Conference for Department and Division heads of English sponsored by the English Council of California Two-Year Colleges was held in early November at Irvine, California. With representation from all ten regions of the state, the conference considered such timely topics as psycho-linguistics, learning techniques, innovative ways of teaching writing, and surviving the rigors of chairing and heading departments through the wise use of politics, time, and talent.

Representatives from the California Postsecondary Commission and the English Councils of the California State University and Colleges and the University of California met with ECCTYC members and considered such vital questions as community college involvement in the proficiency testing program now being considered for the state universities and the high schools. Resolutions from these meetings regarding these crucial matters have so far resulted in four state universities asking ECCTYC representation on their university-wide testing committees. The divisions of the three segments of higher education in California seem to come ever closer together as both enrollments and student language skills decline, the one requiring a recruiting program and the other a sharing of basic skills teaching expertise.

Third, I attended a most unlikely conference at UCLA, and yet, a logical one. The Philological Association of the Pacific Coast, the western arm of the Modern Language Association, had asked me to take part in a seminar on the preparation of university graduate students for teaching at the two-year college level. Needless to say, this was the opportunity for me to express what I have been wanting to say for the last decade to the universities regarding their teaching candidates whose preparation has been unrealistic and irrelevant to what the teachers will actually teach in two-year college English classes. As the job situation becomes more and more perilous for them, graduate students are turning hopefully to the two-year colleges for employment, but the colleges, in turn, are demanding instructors trained in the areas of practical need rather than in narrow disciplinary fields. Thus, I suggested that training universities develop courses in the the teaching of English and that practicing community college instructors be hired to teach these courses. This arrangement could give prospective teachers a glimpse of the real world. Such a program has already been developed between the University of California, Berkeley, and City College of San Francisco, and has resulted in better opportunities for teacher placement.

The fourth and last of this series of meetings was the convention of the National Council of Teachers of English held at San Francisco during the Thanksgiving holidays. Here again I was invited to attend the sessions or "get-togethers" for two-year college English instructors. I was surprised — and disappointed — at the paucity of California community college faculty in attendance but was delighted to meet instructors from other states. One interesting point remains from my many conversations with them and that was their questions concerning how other states might develop English Councils of their own. I could sense the need of instructors to discuss mutual problems peculiar to their state, an understandable concern because of the diversity of programs among the two-year colleges of the nation.

Thus have I piped about my peregrinations, and while the songs may not be of "happy cheer" or literary merit, I do hope they have some informational value.

Other meetings and other conferences await, but none could be as diverse as these four have been, and, as usual, I have gained from each — friendship, professional knowledge, and an ever increasing appreciation of and affection for my colleagues of the word.

GERTRUDE S. FUJII
Los Angeles Valley College

$ACRAMENTO SCENE

Uniting to Win

By JIM CAGNACCI
City College of San Francisco

Unfortunately, Proposition 9 has qualified for the June ballot. Otherwise known as Jarvis II or Jaws II, this proposition if passed will have disastrous effects on all levels of public education in this state. Our only hope for preventing its passage is through a much better financed, more carefully planned and orchestrated campaign than we mounted in opposition to the infamous Proposition 13 of two years ago. Most important, we must unite in our efforts to defeat this current threat to quality education in California.

I believe that Proposition 9 qualified primarily because the effects of Proposition 13 are yet to be felt in this state. In our own ranks we can find smug colleagues who voted for Proposition 13 and who now point to the fact that nothing too damaging has happened to educational financing. These illogical dreamers have been asleep too long. Nothing has yet happened only because we received bailout funds from the state surplus. However, the state surplus will be exhausted at the end of this fiscal year. If Proposition 9 passes, we will experience a double-barreled blast. Not only will we have to rely on only the meager post Prop 13 funds available, but those funds will be almost halved as a result of Prop 9.

We know that when Prop 13 passed, only the bailout money prevented our programs and our faculties from being cut by nearly one-fourth. Since there is no more surplus, we stand to lose this quarter in the next academic year. Should Prop 9 pass this June, that figure will rise to at least one-third and, possibly, as much as one-half. These are facts, not scare tactics.

What can we do about Proposition 9? Very little as individuals! We must contribute to, help organize, and participate in statewide efforts to inform the public of the disastrous effect this initiative will have. And we must encourage (and, if necessary, educate) our colleagues to do likewise. United – we MIGHT have a chance to avert the damage that Prop 9 promises to bring.

Legislators are currently showing marked interest in the entire credentialing process for community college instructors. Currently, a bill has been introduced to change the structure of the credentialing process. Though this bill has little chance for passage in the current session, it signals the start of a move toward state regulation. It seems inevitable that in future sessions other such bills will be introduced and that eventually some legal changes will occur. As soon as any bill to provide greater regulation passes the legislature, we can be sure that our ersatz governor will sign it during one of his infrequent stopovers in the Capitol. If we can be sure of anything in regard to Jerry Brown, we can be sure of his love for regulation and his admiration of regulatory bodies.

All signs point to the fact that student teaching will be made a prerequisite to the community college credential. Such a demand belies the fine hand of higher education representatives who are out to protect their own jobs and assure their course enrollments. Such a prerequisite to a credential probably would not cause many problems in our departments and in other academic disciplines, but it will play havoc in our vocational and technical programs. Certainly, we don't want to return to the age-old system wherein professors who have often never seen a community college campus determine what our potential hirees need to know about community colleges and about community college teaching. We will be shoved six paces back in the fight to have it recognized that the experts about the community colleges are the community college instructors – that the experts in basic skills are the community college instructors, the ones most involved in such teaching.

"Meekness has gotten us nowhere."

A second thorny issue being bruited about in legislative hallways is the whole issue of part-time staff in community colleges. Though we can expect that nothing will be accomplished during this academic year, we should be aware that much groundwork is being done to mount a full scale onslaught in the coming months.

Certainly, there is no one of us who can truthfully say that the present situation with a part-time staff is not a problem. In many colleges part-time staff will soon outnumber any core of full-time staff that remains. This is not a professionally healthy situation, though it might well be a financially lucrative one for individual districts. None of us wants to be responsible for any competent employee losing his position, but certainly we have to place the needs of the profession above the needs of individual instructors. How many part-time staff members would actually lose their jobs if partial programs were combined to make full-time positions? With most part-timers teaching the maximum possible loads allowed, there would be three full-time positions for every four part-time employees. Wherein lies the greater morale factor? Is it better to have three full positions to make three instructors happy and only one despondent? Or is it better to have four semi-despondent instructors? Granted, there will always be a need for the occasional part-time instructor, and there will always be the occasional instructor who wants nothing more than part-time work. However, we cannot let such isolated instances cloud our eyes to the much greater issue involved.

On what basis will legislators make decisions concerning part-time staffing? Certainly, we would be foolish to believe that most districts will lobby for anything other than the present circumstances – circumstances that will allow them to reap financial gains. If we don't present our side of the question to our legislators, who can we blame if this enormous problem continues to grow and to worsen? Basically, the majority of us shun involvement in the political process, not liking to see ourselves as political animals. In the past we could afford such a posture since the educational institution was in a very real sense an ivory tower. But the limelight has been rudely thrust upon us. If we expect our opinions and insights to be weighed, we have no choice but to make them known – loudly and clearly. Placing our heads in the sand will prove no protection; in the past two years meekness has gotten us nowhere, and there is no reason to believe it will get us anywhere in the future.

Something You Love

(Continued from Page 3)

than you might think. Invite them to talk to you and see what happens. Allow me to brag about Mt. SAC for a moment at this point. A couple of our products have made a few dents in the writing game: Sam Shepard won a Pulitzer Prize for drama last year and Joan Tewkesbury, the author of the film "Nashville," recently won a statewide award for outstanding community college graduates. But your school has famous graduates, too — people who use words in their living all the time. Why have you lost track of them? Writers like to keep an eye on other writers. My college has often put on a writers' conference, combining a contest for district residents with a series of seminars by famed writers. What makes a writer come out for peanuts? Being able to meet, finally — or perhaps, even better, to joust with, at last — another writer. [See "Upstate/Downstate P. 8]

I believe that a teacher's classroom is pretty much his castle. His responsibility in that castle is to grow, to gain wisdom, to dispense wisdom. I say, give your teachers the kind of food that *really* nourishes them and then *trust them* to incorporate it. What a teacher, suddenly reminded of his truest loves by a writer or an editor or an actor or whomever you have provided, might make of it cannot easily be calculated. The alternative, it seems to me, is to return to the dreary Institute system of yore.

For no reason that I can really explain, I also say that you should not limit these non-inservice In-Service programs to teachers. I am not persuaded that teachers are anywhere near so happy when locked up together as they are when around students. Therefore, put on your programs and let the students come. Let them argue with you. Tell me that your students are a bunch of deadheads, and I'll tell you that you are burning out. Get back to something you love.

I went to another conference recently, and it assured me that the pendulum was getting ready to swing again: this time, I heard, it was back to the humanities, back to humane values, not just saleable skills. These, I heard were the true BASICS. I don't think that I'll pay much attention to that pendulum, either, but (pardon my mixed metaphor) it's playing my song. It may be that the best In-Service is taking down a book a week from your library shelves — those that are groaning with freebies that you've always meant to read. Or what is it that you profess? What is it that you love?

News From Our Regions

UPSTATE
DOWNSTATE

Region IX:
San Bernardino Region

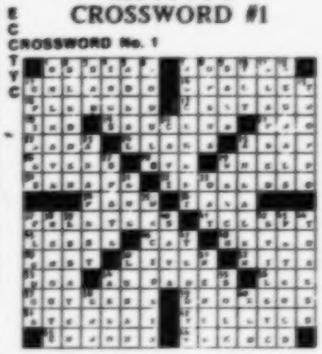
Directors: Judith Hert, San Bernardino Valley College; Jim Moore, Mt. San Antonio College.

Mt. San Antonio College is presenting the Mt. San Antonio College Writers' Festival on April 26, 1980. This is the fifth edition of the Festival, its having been dormant for a couple of years because of contract hassles. We run a district-wide writing contest in three divisions: Mt SAC students, local district high school students, and general community residents. Works are submitted in several categories: short fiction, poetry collections, one-act plays, articles or features, science fiction, children's fiction, and others.

Seven famous writers will participate in the seminars and panel discussions and the prize-awarding on April 26; those invited include Ray Bradbury, Joseph Wambaugh, Sam Shepard, Joan Tewkesbury ("Nashville" screenplay), Michelle Gallery (Emmy Award winner for "Lou Grant" script), Ruth Harmer (*The High Cost of Dying*). Although one pays nothing to enter the writing contest, one must pay $3.00 to attend the Festival.

For more information write: Jim Moore, Chair, English, Literature, Journalism Department, Mt. San Antonio College, 1100 North Grand Avenue, Walnut, CA 91789.

SOLUTION TO ECCTYC'S CROSSWORD #1



HOUGHTON MIFFLIN UPDATE:

McCrimmon
Writing with a Purpose Seventh Edition
James M. McCrimmon
Contributing authors:
Susan Miller
The University of Wisconsin-Milwaukee
Webb Salmon, Florida State University
557 pages / Teaching with a Purpose (instructor's manual) / Just published

Writing with a Purpose Short Edition, Based on the Seventh Edition
400 pages / paper / Teaching with a Purpose
Just published
Greater student involvement. That's the key to McCrimmon's new revision. Through more inductive exposition, discussion questions, and exercises, the Seventh Edition prompts students to participate more actively in reasoning through the writing process.

The essential strength of McCrimmon's previous editions is still at work — the emphasis on purpose to integrate and control all steps in the progress toward effective writing.

Retained, too, is the clear-cut organization that makes the complexity of the writing process manageable for novices.

The paperbound Short Edition omits the hardbound edition's Handbook of Grammar and Usage, while keeping the rhetoric portion intact.

Watkins/Dillingham/Martin
Practical English Handbook Fifth Edition
Floyd C. Watkins and **William B. Dillingham**
Both of Emory University
Edwin T. Martin
337 pages / paper / Instructor's Annotated Edition / 1978
Best-selling handbook for writing American English — from grammar, sentence structure, and style to paragraph writing, literary criticism, and research papers. New exercises, examples, vocabulary tests, and student writings plus Instructor's Annotated Edition with answers.

Practical English Workbook
Floyd C. Watkins and **William B. Dillingham**
Both of Emory University
John T. Hiers, Valdosta State College
224 pages / paper / Instructor's Manual / 1978
Follows outline of *Practical English Handbook* (see above). Additional exercises for students who need more help with parts of speech, basic grammar, sentence structure, and paragraphs.

Shepherd
Reading Skills for College Study
James F. Shepherd
Queensborough Community College
About 336 perforated pages / paper / Instructor's Manual / Just published

College Vocabulary Skills
James F. Shepherd
Queensborough Community College
194 perforated pages / paper / Instructor's Manual / 1979

Conlin
Concepts of Communication: Writing Second Edition
Mary Lou Conlin; Cuyahoga Community College
Writing Skills Module: About 352 perforated pages / paper
Summary, Paragraph, Essay-Test, and Theme Modules:
About 265 perforated pages / paper / Instructor's Guide / Just published

Concepts of Communication: Reading
Mary Lou Conlin, Cuyahoga Community College
Vocabulary Module: 160 pages / paper
Ideas Module/Inferences Module: 321 pages / paper
Instructor's Guide / 1978

Fawcett/Sandberg
Evergreen: A Guide to Basic Writing
Susan C. Fawcett
Alvin Sandberg, Bronx Community College
About 320 pages / paper / spiralbound
Instructor's Manual / Just published

Grassroots: The Writer's Workbook
Susan C. Fawcett
Alvin Sandberg, Bronx Community College
256 pages / paper / Instructor's Manual / 1976

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inside english

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June 1980

INSIDE *inside english*

ECCTYC

Looks at Standards

Basic Skills receive much attention throughout the state, as Ann Clutinger discusses in her article examining the definition of basic skills, detailing the major issues considered by the State Chancellor's Advisory Committee on Basic Skills, and summarizing the facts obtained from the survey on basic skills instruction.

page 3

ECCTYC's Board of Directors meets and considers some important issues of serious concern to all community college instructors of English.

page 4 and 5

Is E. D. Hirsch's philosophy of composition, *THE* philosophy? asks Bert Woodruff in his letter commenting on Judith Hert's review in the March issue.

page 2

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Upstate/Downstate . . . . page 6

A Statewide Standard For College Writing?

By DICK LUNDQUIST
Cabrillo College

As reported in inside english ["Statewide Writing Proficiency Test: Good Idea or Bad?" Dec. 1979, p. 3], the California Postsecondary Education Commission's Intersegmental Committee on Writing Skills issued a Position Paper #1, proposing that "It is both desirable and possible to establish a statewide minimum standard for college-level writing. This minimum standard of proficiency should be used as a prerequisite to Freshman Composition."

ECCTYC's Board of Directors accepted at its November 1979 meeting the statement of its Composition Committee, chaired by Dick Lundquist. Questionnaires sent to the various California community colleges revealed widespread disagreement on various issues raised in CPEC's Position Paper #1. Therefore, ECCTYC's Board of Directors found it impossible to approve of or endorse the position paper without further discussion.

The following statement, ECCTYC's second response to CPEC's call for a statewide standard for college writing and a common proficiency test for all students enrolling in English 1A or its equivalent, was written by Dick Lundquist with the help of the Composition Committee and presented to ECCTYC's Board of Directors April 25. The Board voted to send the statement with President Gertrude Fujii to the next meeting of CPEC's Intersegmental Committee on Writing Skills.

Anyone wanting more information or wishing to express an opinion about this proposal may write to Dick Lundquist, English Division, Cabrillo College, Aptos, CA 95003.

☆ ☆ ☆

FIRST of all, we want to make it clear that we share the concern about declining writing skills that prompted your proposal, and we appreciate your efforts to find a statewide intersegmental solution to the problem. And although the difficulties we mentioned in our earlier statement still confront us, we wish to offer these further thoughts and suggestions.

In the "Background" section of your position paper you allude to the "sharp disagreements" among K-14 teachers and college professors about the causes of the problem. This hierarchical finger-pointing may indeed occur, but we know that state university and University of California English professors recognize the most obvious cause — excessive teaching load in the K-14 English classroom. Even though they deplore the inadequate writing skills of some high school and community college graduates, they will freely admit that typical student and hourly loads make conditions for the effective teaching of composition in community colleges barely tolerable and in junior and senior high schools virtually impossible.

And to go all the way to the source of the problem, we must also recognize that most elementary teachers, who must teach all subjects and occupy all day long a roomful of children who demand so much of a teacher's energy, patience, and compassion, are not given sufficient support — whether it be smaller class size, more teacher aides, more preparation periods, or even proper training — for the teaching of writing, which should be an important and regular classroom activity from the second grade on.

THE issue here is simply time. Those of us who teach composition know that students learn to write chiefly by writing, not just occasionally but regularly and habitually. The necessary follow-up work for student writing at any level takes enormous time and energy. When the time and energy are not there, all too frequently the writing is pushed aside in favor of grammar exercises, vocabulary drills, and short answer tests. Useful and necessary as the latter may be, they cannot replace the act of writing itself, which is the only place where all the remarkable complexities and mysteries of written expression occur.

To realize this and then to look at current conditions for the teaching of writing through all the stages of our educational establishment is to realize that we have created a monstrous illogic in the system: for 13 years we militate against the effective teaching of composition by allowing these adverse conditions to exist; then, we pass on a kind of accumulated wreckage to the colleges, most conspicuously to the community colleges, where English teachers have, for years now, struggled in many different ways to close the gap between semi-literate and college level writing.

Do we exaggerate? Not very much. Certainly there are many English teachers at all levels who persist — against the odds and against the weary temptation to pull yet another dittoed exercise off the shelf — in making their students write. And happily enough, many students do indeed become capable writers. The haunting question is, how many failures are there for each success? Clearly, as your proposal reminds us, there are too many.

ARE there any bright signs? Yes. The Bay Area Writing Project is certainly one of the brightest, because it is based on the simple truth that teachers themselves must write regularly in order to understand why their students should do the same.

Another promising development is the technique of holistic reading of student essays, not only because it offers a sensible mode of evaluating writing, but also because it brings teachers together and compels them to discuss and sort out their notions about good and bad writing (which by the the way, is also a virtue of the Writing Project).

The inclusion of local community college English instructors on CSU Writing Proficiency Committees (at latest report 5 out of the 19 campuses have, in cooperation with ECCTYC, designated community college representatives) is another hopeful sign. It is essential that there be more such intersegmental consultation. We might also point to ECCTYC's current plan to identify exceptional community college English instructors, bring them together for special meetings in order to share their ideas and methods, and then pass these on to instructors across the state through articles in *inside english*, the ECCTYC journal. This is a welcome effort to tap more vigorously the considerable talent amongst community college English instructors, who actively teach more composition to more students than any other group of English teachers in the state.

BUT the question still remains: can English teachers within and among all segments agree or be made to agree in every way on what constitutes effective college composition? No. Nor should they be expected to do so. The topic is too complex and elusive.

(Continued on Page 4)

Letters

MOORE INTEREST

Dear IE Editor:

I agree with Jim Moore's essay proposing non-inservice In-Service programs. I especially appreciate the concept that English teachers find that the best "In-Service reminds us of what we love." I think the Writing Conference is a good idea, and I'm certain the April 26 conference at Mt SAC was a success. Student involvement, as Jim Moore says, is also an important part of in service — particularly the "non-service" type.

I would like to mention two kinds of programs that I believe will meet Jim Moore's criteria. One is the Great Teachers Seminar in August. I attended last summer and felt the format and experience worthwhile and helpful, and, in Jim's words, it prompted teachers to "get back to something [they] love."

There is also a proposal still in the discussion stage to have on a broader state level a Community College Teacher Institute or Center for Improvement of Instruction for Community College Teachers. There is hope for state and federal endowment funding. A Community College Chancellor's Committee on a Teacher Institute met several times this past year, and the Board of Governors heard but postponed action on the proposal. I would like to invite *IE* readers who may have ideas on or reactions to this proposal to send them to Chuck McIntyre, Community College Chancellor's Office, 1238 S Street, Sacramento, 95814.

Sincerely, EDITH CONN
Ventura College

inside english
The Journal of the
English Council of
California Two-Year Colleges

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Frances Karlich .... Associate Editor

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THE PHILOSOPHY?

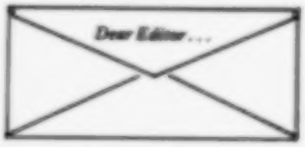
Dear Editor,

My introduction to ECCTYC was an holistic agreement session conducted by Judy Hert in San Francisco a few years ago. I was excited and tremendously impressed by Judy's enthusiasm and by the really fruitful discussion of writing quality. So I read with some uneasiness Judy's praise for E.D. Hirsch's *The Philosophy of Composition*. I want to urge a little caution with Hirsch because I suspect he is riding on some discouraging trends among composition teachers.

One is our fear of diversity. We feel apologetic, embarrassed because we cannot agree on the "nature and purpose of composition" or on the proper ways to teach it. Apparently composition will be a "genuine discipline" only when it is free of such diversity.

A second trend that bothers me ties right in with this first one, and that is the rush to the trivial, easily-countable side of writing. This leads to an emphasis on detecting and eradicating error, and to sequential, "mastery-based learning" designed to combat that error. (I think we really know that so-called "agreement" errors, for example, are not important in determining the quality of a piece of writing, just as their avoidance is not central to learning how to write, but they sure as hell are easy to count.)

Finally we sometimes seem more interested in "reliably evaluating" writing than in helping students become writers and evaluators of their own writing.



Hirsch exemplifies all three trends. He gives us a sense of security and "professionalism" through his "reliable" method of evaluating writing, but it is a method that ignores important dimensions of writing. He trivializes reading and writing with his concept of "relative readability": ". . . the most successful version of any text is that which best conveys the author's intention at the least expense of effort to the reader." By ignoring the intellectual or aesthetic quality of a piece of writing — difficult, of course, to evaluate — he implicitly reduces writing to the conveying of pieces of information, something you can ask multiple-choice questions about. What kind of writing is this? Is writing limited to business letters and memos to file? Why not move the teaching of composition, and the composition teachers themselves, into business English classes and into private businesses? Perhaps Hirsch should apply for a grant from the U.S. Chamber fo Commerce rather than from the National Endowment for the Humanities.

Hirsch trivializes writing further by setting this concept of "relative readability" in the context of a "classic defense of standard English," then ignoring how diverse our culture is linguistically and how important it is for the writer — student or otherwise — to seek and determine for herself who her audience is. (But Hirsch has already determined who the audience is and guess who? White, middle-class English teachers — who think they write standard English — working happily, under Hirsch's directions, in the service of white, middle-class business and industry. That's who.)

I don't see how Hirsch's philosophy (*THE* philosophy, yet) can lead to anything but an increased emphasis on the trivial and easily countable, on the narrowly pragmatic (that just possibly ain't pragmatic at all), and on grading and evaluating writing rather than responding to it.

It's spring. Let's use Hirsch's book to prop our doors open, and spend any reading time we have with the work of people like Donald Graves of New Hampshire who sits across from elementary school children and watches them actually learning to attempt, revise, and enjoy writing.

Sincerely yours,
BERT WOODRUFF
Fresno City College

THANK YOU . . .

Dear Editor:

I enjoyed this last issue [March 1980] of *Inside English* particularly, and thought Joe Fletcher's lead article ["On Writing Well and Writing Right"] was an especial pleasure to read, both because I share his appreciation for Bateson's new book and because I admire the perceptive application he's made of Bateson's metaphor to teaching. I'd also like to thank you for the range of essays you've included in the issue. Jim Cagnacci's notes on Sacramento are informative and thought-provoking. The article on holistic grading ["A Potential Boon to Teachers and Students of Composition" by Carol MacKay] is a marvel of clarity for teachers who are interested in the process and unfamiliar with how it's done. (I might use the article as an example of process analysis in a composition class!) Though I was personally less sympathetic with what seemed a self-congratulatory tone of Jim Moore's essay ["In Service That Reminds Us of What We Love"], it expressed a point of view that might be called "refreshingly unorthodox."

All in all, I can't remember a professional journal, pamphlet, or paper that I've read with equal interest or profit in a long time.

Sincerely,
FRANCINE PALTZ
City College of San Francisco

GOODBYE . . .

To the Editor:

Because of my recent election as President of the Mira Costa Senate, I must regretably resign as ECCTYC Regional Director of San Diego.

I was one of the three people who midwifed the birth of ECCTYC and who watched with pride this professional organization address the issues which confront our discipline: composition requirements, remedial programs, use of EPT, junior level proficiency exams, declining enrollments, increasing loads — even the prospect of four-year colleges' denying credit to our students.

In my new capacity, I hope to maintain the friendships developed statewide over the last eight years.

Sincerely,
JULIE HATOFF
Mira Costa College

Notices

COMMUNITY COLLEGE HUMANITIES ASSOCIATION

In 1979 the Community College Humanities Association was formed to encourage humanists and to strengthen the humanities in community colleges. With membership, one receives the CCHA bulletin, *The Community College Humanist*, and other publications and information of interest to those involved in the humanities. To join write CCHA, Union College, 1033 Springfield Ave. Cranford, NJ 07016. The Pacific-Western Division of CCHA held an organizational meeting on March 31 in San Francisco. Plans were made for a divisional conference to be held in October, 1980. Proposals for individual papers or full sessions should be sent to Robert J. Dietz, Olympic College, Bremerton, WA 98310.

WRITING LAB NEWSLETTER

Those who are involved in writing labs, tutorials for writing, or other approaches to teaching writing will be interested in the Writing Lab Newsletter. This publication makes available to its readers a monthly update on what is happening at various writing centers at colleges and universities around the nation. It also includes articles addressing topics of concern to instructors in writing centers or in writing classrooms. "Situation-based Topics," "An Approach to Conferencing," and "Types of Evaluation" appeared in the March newsletter. For subscription information write Muriel Harris, editor, *Writing Lab Newsletter*, Dept. of English, Purdue University, West Lafayette, IN 47907.

BOOKS ON TAPE

Marie Allen of Santa Ana College writes to share with *i.e.* readers "a new way to read those books you have missed." She tells of a company called Books on Tape (711 West 17th St., Costa Mesa, CA 92627) that has "about 300 books recorded by professional actors on cassette tapes; the subject matter ranges from Classics, Fiction, Non-Fiction, History and War, to Travel and Adventure." Not only are these taped books useful for gaining a bit of culture as you traverse the freeways, but they also are a boon in the classroom, for "listening — that is good listening — is oftimes a springboard to reading and writing." These tapes are one means Ms. Allen uses to help get her students "on the road to literacy."

inside english Deadlines

September 1980 issue
Friday, July 4, 1980

December 1980 issue
Friday, October 24, 1980

March 1981 issue
Friday, January 30, 1981

Basic Skills: Definitions and Deliberations

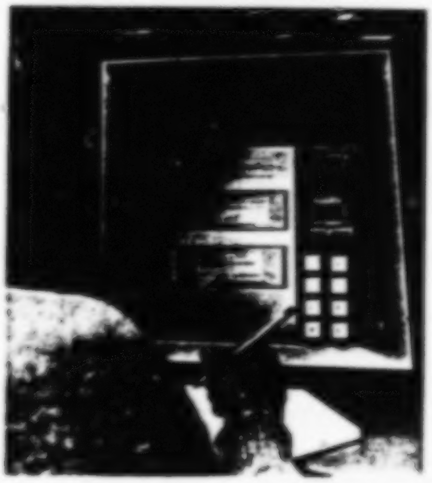
By ANN CLUTINGER
San Diego Mesa College

On Friday, October 26, 1979, the first of a two-part report from the State Chancellor's Advisory Committee on Basic Skills was officially submitted to the Board of Governors of the California Community Colleges. The report provides an overview of what is presently taking place in basic skills instruction in the public community colleges within California and also makes a series of recommendations as to what might be done to enhance this instruction. The report focuses on the four basic skills areas of reading, writing, speech and listening, and computation.

The Advisory Committee began work in October, 1977. Dr. Clarence Mangham chaired the Committee as the Chancellor's representative. The Committee was composed of nineteen persons: two students, two board of trustees members, two superintendents, two deans of instruction, one vice president for student affairs, one EOPS director, and nine instructors representing the four basic skills areas. The Committee adopted a general working definition of the term "basic skills" for use in its work: "those fundamental or essential academic skills which are necessary to function in today's complex world and which are also necessary for student success in academic and/or occupational programs in the community college." The members then divided into four subcommittees for concentration on the four basic skills areas; Dr. Gertrude Fujii ECCTYC President, chaired the writing subcommittee. A questionnaire for each area was devised and distributed through the Chancellor's Office to all of the California community colleges in the spring of 1978. The return rate for the questionnaires was better than 90%, and with the information of the survey available, the subcommittees analyzed the data and developed position papers.

The definitions developed for the surveys to identify courses providing instruction in the four basic skills areas are as follows:

> "Basic reading courses will be defined as those courses addressing the improvement of reading skills at a grade level necessary to function in modern society."
>
> "Basic writing courses are those primarily designed to develop the following skills: the ability to write an expository paragraph of at least 150 words containing a topic sentence, clear organization, and specific supporting details; the mastery of standard, basic mechanics such as grammar, punctuation, spelling; and knowledge of appropriate levels of usage and diction."



> "Basic speech/listening courses are those primarily designed to develop the ability to express and understand through oral communication those ideas necessary for carrying out day-to-day functions in a variety of social situations."
>
> "Basic mathematics courses are those primarily designed to develop the following: the ability to select and use the appropriate procedures needed for the operations of addition, subtraction, multiplication, and division of positive whole numbers, fractions, decimal fractions, and percents. Application of these calculation skills should include the ability to make estimations and to use units of measurement, both English and metric."

Six major issues were considered in relation to each of the basic skills areas:

(1) Do community colleges have a responsibility to offer basic skills instruction?

(2) What priority should the teaching of basic skills be given?

(3) Should credit be given for basic skills courses?

(4) Are present staff development programs in California community colleges adequate to provide community college instructors with the techniques and knowledge necessary for them to become even more effective in their basic skills instruction?

(5) Is appropriate evaluation of basic skills programs taking place?

(6) Should students receiving Associate degrees and Certificates of Completion be required to demonstrate proficiency in basic skills?

Of particular interest to English instructors are the findings and recommendations of the reading and writing subcommittees, which are summarized below.

"**Reading.** The following were among the facts obtained from the survey on basic reading skills instruction:

1. Community colleges offer a wide range of reading courses designed for persons reading at the elementary, secondary, and collegiate grade levels.
2. English as a second language is offered by the majority of community colleges.
3. Reading and writing combination courses are offered by slightly less than half of the reporting institutions.
4. Approximately 80% of the colleges use paraprofessionals to assist in teaching reading.

Based upon the survey results and the deliberations of the Committee, the following major recommendations were made:

1. Credit should be granted for reading courses.
2. Colleges should establish standards for the teaching of reading and provide more opportunities for staff development.
3. State funds should be made available to support varied approaches to the teaching of reading.
4. The Chancellor's Office should establish a liaison facility to inform basic skills instructors of federal, state, and foundation money availability.
5. Placement testing should be implemented so that students can be informed of their academic achievement levels early in their collegiate careers.
6. Evaluation procedures should entail greater use of student follow-up for determining program effectiveness."

"**Writing.** The following were among the facts obtained from the survey on basic skills instruction:

1. All of the responding colleges offered courses in basic writing skills.
2. Nearly half of the responding colleges required a writing proficiency level for the Associate degree.
3. Most of the colleges taught the skills of grammar, punctuation, usage/diction, spelling, vocabulary, and paragraph writing.
4. There is no uniformity among colleges in their placement testing programs.
5. The traditional classroom approach was used by a majority of the institutions.
6. Most colleges made use of learning centers for teaching basic writing skills.
7. Few colleges received any funding other than regular state apportionment and local funds to support their basic writing skills program.
8. Very little budgetary support exists for in-service training of teachers.
9. The largest number of colleges used teacher evaluation and student evaluation as the major means of determining course effectiveness.

Based upon the survey results and the deliberations of the Committee, the following major recommendations were made:

1. That a state-wide minimum level of proficiency in writing skills be established.
2. That credit be granted for the Associate degree after competency in writing (at least on the level of the definition used in the survey) has been demonstrated, either through course completion or by proficiency testing.
3. That transfer credit be granted for work on the level of the Subject A courses of the University of California according to articulation agreements between the two- and four-year segments, if baccalaureate credit is granted for this level of work by the University of California and/or the California State University and Colleges.
4. That strong encouragement be given to all students to take English instruction to achieve at the least the minimum proficiency in writing.
5. That specific mechanical skills be taught in basic writing courses.
6. That frequent writing exercises be part of all basic English courses.
7. That college-wide diagnostic testing programs which include a writing sample be funded by the state.
8. That appropriate classes be made available to students in accordance with their performance on entry diagnostic tests.
9. That each college establish a system of proper advisement and counseling to students enrolled in English classes.
10. That learning centers be coordinated as an integral extension of classroom instruction.
11. That the use of paraprofessionals be encouraged and continued.
12. That wherever possible, instructors use the small group, individualized, or one-to-one approach in teaching basic writing skills.
13. That grants for staff development in the teaching of writing skills be funded through the Chancellor's Office.
14. That local, state, and federal funding be provided for reassigned time for staff development.
15. That the state provide funds for participation of the community colleges in laboratories and workshops established for improvement in the teaching of writing.
16. That state resources be made available to enable colleges to make follow-up studies of students who have taken basic English courses.
17. That evaluation of the writing program be a continuing process.
18. That the teaching of and requirement for effective writing be considered the responsibility of all disciplines.
19. That college-wide interdisciplinary exchange of ideas about student writing be encouraged and underwritten."

The Advisory Committee on Basic Skills is hopeful that their reports will prove useful to program planners and instructors of basic skills offerings. Anyone interested in obtaining a copy of the full report should contact Dr. Clarence Mangham, Administrator, Innovative Programs, Chancellor's Office, California Community Colleges, 1238 S Street, Sacramento, CA 95814.

ECCTYC'S BOARD OF DIRECTORS MEETING

Responding to Some Serious Issues

The Board of Directors of the English Council of California Two-Year Colleges held its spring Board of Directors Meeting in San Diego, April 24-25. The Board considered several items of crucial concern to English instructors in the California two-year colleges.

The first issue ECCTYC addressed was the Position Paper of the California Postsecondary Education Commission's Intersegmental Committee on Writing Skills. After lengthy discussion, ECCTYC adopted its own position, which is reprinted in full on page 1 of this issue.

COMPOSITION LOAD

The board members were informed that in response to the position the Peralta district took regarding the composition load for its English faculty, *Jim Cagnacci* sent the following letter to Mr. Max Tadlock, Chancellor and Superintendent of the Peralta Community College District:

Dear Chancellor Tadlock:

I have recently been informed of the disastrous effect the contract just negotiated in your district will have on the English Departments of your campuses. As chief executive officer of the English Council of Two-Year Colleges (ECCTYC) in this area, I wish strongly to protest both the contract provisions applicable to English Department teaching loads and the disregard for factual information on standard procedures used in establishing composition loads in the negotiating sessions leading to that contract. When educational systems in this state and in the nation as a whole are attempting to counteract the rapidly increasing rate of illiteracy among our citizens, your district, unless you re-examine the provisions of your contract that apply to instructional loads for composition teachers, will be moving in the opposite direction, one that will deny students the opportunity to receive effective, competent writing instruction.

Your negotiating team was not operating with correct information if indeed they were told that community colleges did not generally grant either a load factor for composition instruction or a load reduction for composition course assignments. Though it is probably true that only Peralta Community College District used a load factor of 1.3, it is a complete misrepresentation to suggest that other districts do not effectively reduce the teaching loads of composition instructors. There are usually three ways in which composition loads are adjusted in this state.

First and most common, districts apply a load factor when assigning composition courses to an instructor. The most common load factor is 1.25 units credited an instructor for each 1.00 units of composition assigned. For example, an instructor assigned four three-unit composition classes would be credited with 15 units, even though only spending 12 hours of actual classroom instruction. Among those colleges using this approach are City College of San Francisco, Canada College, West Valley College, Santa Barbara City College, Bakersfield College, College of San Mateo, Skyline College, Monterey Peninsula College, and Lassen College.

Second, some districts have a four course/12 unit equivalency load for all English Department instructors, assuming that at least half a normal program will be composition classes. Among those colleges using this method are all campuses in the Los Angeles Community College District, Cabrillo College, Diablo Valley College, Contra Costa College, Foothill College, De Anza College, Chabot College and Ohlone College.

Third, some colleges, generally rural ones or ones in outlying areas, whose total enrollments are quite low and who have correspondingly small faculties do not have the resources or the staff needed to grant load factors or to reduce overall numbers of classes. However, that does not mean that these colleges do not use alternate methods of reducing composition loads for English instructor. Though their English instructors teach five classes, they effectively reduce enrollment figures in all English classes, assuming that a normal program will include two or three composition courses. Either they reduce the total number of student contacts, or they curtail the number of

students registered in each English class. For example, Modesto Junior College only allows a total of 118 students per English instructor assigned a composition load, and Mendocino and West Hills Community Colleges limit initial enrollment in composition courses to twenty-one and initial enrollment in all other English classes to twenty-five.

As I mentioned at the start of this rather lengthy letter, responsible educators in the state are attempting to counteract the inability of students to write clear and precise prose. In higher education the three groups most concerned with this problem are the three recognized English Councils: ECCTYC, the English Council of California State Universities and Colleges, and English Council of the University of California. Though each Council is primarily concerned with establishing, monitoring, and enforcing literacy requirements at its own level, the Councils meet jointly once each year to discuss common problems that they face. The joint meeting of the Councils for this year is set for April 24-25 in San Diego. Obviously, the direction your district is taking as a result of the contract you have negotiated is a matter of common concern. I will ask the three Councils to pass a resolution censuring your district and to study the feasibility of refusing automatic transfer credit for English composition courses completed by students on any of your campuses, beginning with the semester in which your contract is implemented. Since there is no possibility that composition students in your district can receive writing instruction equivalent to that given students in transfer institutions, in light of proposed teaching load for your English composition instructors, I think the Councils will have to see that these students coming from your campuses are provided the necessary training at institutions to which they transfer.

Sincerely yours,
JAMES E. CAGNACCI
Vice President, ECCTYC

In answer to his letter, *Jim* received the following reply:

Dear Mr. Cagnacci:

Thank you for your very detailed letter on the new load factor proposed in the contract being negotiated with the Peralta Federation of Teachers. While I appreciate the concern which prompted your letter, I am distressed at the logic it displays.

Your letter reduced to an expanded syllogism says this:

> *Major premise:* Community colleges adjust their composition teacher loads in various ways.
>
> *Minor premise:* Peralta District proposes to eliminate one way of adjusting composition teacher loads.
>
> *Conclusion:* Therefore "there is no possibility that composition students (in the Peralta District) can receive writing instruction equivalent to that given students in transfer institutions."

Mr. Cagnacci, I am sure I don't have to analyze for you the chop logic here – that these premises do not contain this conclusion. And for you to have leaped from that non sequitur to requesting the three English Councils to censure this District would have seriously affected your grade in one of my composition or logic classes. The real point at issue, Mr. Cagnacci, is working conditions for composition teachers. However, mathematics teachers, social science teachers, and other colleagues of English teachers here have raised the issue of equity in teacher load when English teachers get favored load treatment.

As one of the composition teachers who helped change the loading pattern in this state in the early 1950's, I am particularly sensitive to the overloading which can occur and its subsequent impact on students. I am also sensitive to the equity problems which have arisen with Peralta's past simplistic solution to this complex problem. We have striven to keep separated those elements which are negotiable (working conditions and benefits) from educational issues, which are not negotiable.

Your gratuitous intervention at this point has been less than helpful. I trust you meant it to be helpful, but as our attorney has pointed out, it infringes on labor negotiations, and as such could make you liable for legal action in the event your efforts affect our contract outcome.

We expect to firm up our labor contract with more equitable loading for all our staff. We also expect through our educational planning efforts to end up with some improvements in the outcome of our composition instruction.

We would welcome your assistance and that of each of the councils in the matter.

Sincerely,
MAX R. TADLOCK

Responding to Serious Issues

(Continued from Page 4)

In response to the serious issue in the Cagnacci/Tadlock letters, ECCTYC's Board passed the following resolutions and received support from the CSUC and UC English Councils in its effort to achieve more reasonable composition loads for community college English instructors:

> Whereas there is continuous emphasis on national and statewide levels that critical reading and writing are indeed the basis for all collegiate work, and there exists increasing concern over the continued decline in students' writing abilities;
>
> Whereas a composition student must write at least once a week and a composition instructor must read, comment on, and correct at least one writing per student per week;
>
> BE IT RESOLVED that ECCTYC reaffirms the necessity of adequate differential for each composition course, whether that differential be in the form of reduced unit load, reduced numbers of students, or increased contact hours per course.
>
> BE IT RESOLVED that community college districts take heed of the Spring 1979 University of California Council Resolution that clearly defines the relationship between composition teaching load and the quality of that the quality of that teaching.

BASIC SKILLS AND CREDIT

A third important topic considered by the Board was the relationship between basic skills courses and credit courses. The Basic Skills committee, chaired by Ann Chelinger, presented the following statement, which was accepted by the board:

> ECCTYC supports the concept that Basic Skills courses should be credit courses.
>
> ECCTYC supports the concept that some credit for specific Basic Skills courses be acceptable for the Associate degree requirements, but that the number of units and the specific courses acceptable should be left to the discretion of the individual colleges. ECCTYC further recommends that English faculty be involved in the determination of which Basic Skills credits be acceptable for the Associate degree.
>
> ECCTYC supports the concept that credit for the Associate degree should be granted only after writing proficiency has been demonstrated at least at the level of the Basic Skills definition:
>
> > The ability to write an expository paragraph of at least 150 words containing a topic sentence or clear controlling idea; clear organization and specific supporting details; mastery of standard, basic mechanics in grammar, punctuation, and spelling; and appropriate levels of usage and diction.
> >
> > The means for determining this proficiency should be left to the individual colleges. [For a full discussion on Basic Skills, see p. 3]

GENERAL EDUCATION REQUIREMENTS

The Board also passed two resolutions pertaining to the issue of General Education requirements:

> **Resolution I:** Whereas the CSUC have undertaken a substantial review and revision of General Education requirements, and whereas increased standards for writing proficiency have been important elements of these requirements;
>
> BE IT RESOLVED that each community college English department urge a review and revision of General education at its campus; that each community college English department insure that substantial written communication and critical thinking skills be elements of their campus General Education requirements.
>
> **Resolution II:** Whereas the current arrangements for certifying General Education has served community college students well,
>
> BE IT RESOLVED that community colleges retain their current rights to certify General Education for transfer students.

The Board held its election of officers, and taking over the leadership of ECCTYC in July will be Jim Cagnacci (City College of San Francisco), president; Judy Hert (San Bernardino Valley College), vice-President; Bill Decker (College of the Sequoias), secretary; and Pat Berney (Citrus Community College), treasurer. The Board commended Gertrude Fujii, out-going president, on her outstanding leadership and she, in turn, promised her continuing support to ECCTYC.

Three guests attended the meeting: Edith Conn, past president of ASCCC and instructor at Ventura College; Janice Coffey, CPEC staff member; Les Boston, English instructor at the Los Angeles Valley College and ECCTYC's representative to CSU, Northridge's Upper Division writing Proficiency Exam Committee; and Kevin Burke, English instructor at Long Beach Community College and ECCTYC's representative to CSU, Long Beach's proficiency exam committee.

Statewide Standard

(Continued from Page 1)

Is agreement of any sort therefore impossible? No. College composition teachers are increasingly recognizing the need to balance the autonomy of the individual instructor with generally agreed-upon common goals. A current example of this is the fairly consistent ability of most teachers to read through a pile of student essays and agree on the simple distinction between writing that is clearly English 1A level and writing that clearly is not. (There will always, of course, be some troublesome samples that fall in the crack but not enough to alter the more obvious distinction between the two polarities.)

It is at this crucial point that we have to consider what is workable and what is not. Any group of teachers who can reach the agreement just mentioned will in most instances put up resistance and part company as soon as any attempt is made to agree on, or worse to dictate, exactly what methods will be used to move students from the subject A pile to the English 1A pile, and what exact forms of measurement will be applied to determine the difference.

Why is this? Is it because English teachers are by nature an uncooperative or unreasonable lot? Some would like to think so. But no, the answer lies elsewhere. It's simply because writing is such a complex act and methods for teaching writing are so numerous and diverse and are in fact right at this very moment being evolved, refined, or abandoned in thousands of English classrooms across the state and across the country. To discourage in any way this constant search for better ideas and techniques, for better understanding of why and how we write is to cut into the very heart of good teaching.

THEREFORE, we urge you again to consider which solutions are workable and which are not. The promising developments we have mentioned are workable. They should be pursued with greater energy and support. Also, intersegmental discussion between practicing English teachers should be encouraged at every level. In many cases, that is eminently workable. (Here again, we stumble upon another virtue of the Writing Project.) In fact, we feel ECCTYC can be most instrumental in providing the necessary bridge between K-12 and the university, having as it does a composite curriculum of both pre-college and postsecondary English course work and being in a natural position to make good contact with local school districts and the nearest UC and CSU campuses. And of course, we have a regional structure that makes it possible (though not necessarily easy) to reach English instructors in all of the 106 or 107 campuses scattered across the state. This is what we tried to do last October with our questionnaire concerning your position paper. Although shortness of time prevented full distribution and response, the answers we received did give us a sense of the difficulties in your proposal.

The most favorable response to the questionnaire was a frequently expressed desire for a more clarified and useful standard of college level writing, the first issue you raised. Though there is bound to be continuing skepticism about such a standard, many people were not opposed to this.

On the next issue, that of testing, agreement breaks down noticeably. What we need here is full scale study of testing by teachers, who, if they find a successful test, might then be able to persuade others of its demonstrated virtue.

The next issue is application of the test. Many teachers would welcome the availability of a proven test to help them and their students know where they stand. But to make passage of the test compulsory for admission to English 1A in every college and university is another matter. This strikes many teachers as undesirable and unworkable. This matter requires further thought and should perhaps be de-emphasized until the effectiveness of testing is more widely studied, understood, and agreed upon by the majority of English teachers in all three segments. Again, ECCTYC can play an important role in this and we are certainly willing to do so. (But unlike CSU and UC, we do not receive as a statewide segment any special funding for testing, and we clearly need this.)

IT IS important here to return to our initial point. No amount of discussion, analysis, in-service training, setting of proficiency levels or testing can hope to have significant effect on student writing skills if the issue of teaching load is ignored, not only at the postsecondary levels, but at the pre-college levels as well. The sheer weight of unworkable numbers cannot be overcome by method alone, nor even by desire alone. English teachers must feel that they have at least a chance to do what they know should be done to improve the teaching of composition. And to have this chance, they need a significant reduction in composition load, and they need this exactly at the time that students need more writing classes and more writing practice in those classes. The sobering budgetary implications of all this have to be faced squarely by anyone seriously considering the improvement of writing skills in our schools.

What we need in general is more understanding of the teaching of writing and more discussion about it among teachers, departments, and segments. We need more patience, more cooperation, and a lot more material support. Anything your committee and the commission as a whole can do towards realizing these ends (a first step might be expanding the ICWS to include more teachers or at least inviting them to speak to the committee) will do much to move us toward an eventual solution. ECCTYC must be willing to do the same. We assure you that we indeed are.

News From Our Regions

UPSTATE
DOWNSTATE

REGION III: SAN FRANCISCO BAY AND MONTEREY

Directors: Dick Lundquist, Cabrillo College; John Lovas, De Anza College

John Lovas of De Anza and Ann Connor of Foothill – with some assistance from Dick Lundquist of Cabrillo – put together a successful "Leap Day '80" workshop for community college faculty. The "Teaching Writing" theme carried through the six workshop sessions: "Using Thematic Materials in Basic Writing Courses," led by Carole Green of De Anza; "Getting 1B Students Involved in Poetry," led by Ann Connor of Foothill; "Clustering as a Pre-Writing Technique," led by John Lovas; " 'Why Do We Have to Read All Those Depressing Stories?' – Getting Students to Write About Literature," led by Mark Hawkins of Foothill; "Writing from the Whole Self: Techniques," led by Mary Ann Singleton of Cabrillo; and "An Adaptation of the Garrison Method," led by James Mauch of Foothill. In addition, Gerald Messner of Cañada presented a special report to the group: "Teaching Adult Literacy Skills on TV: An Interim Report."

At the business meeting Dick Lundquist was reelected and John Lovas was elected (to replace Nayan McNeill of Foothill, who chose not to run again) as Region III Directors. The participants at the workshop considered some reassignments of Region lines; the change – to include College of San Mateo, Skyline, and Cañada in Region III—was approved pending agreement from Region III and the ECCTYC Board of Directors. Also present at the business meeting was Dan Buerger, Director of Composition at California State University, San Jose, who helped clarify some matters in San Jose's new composition requirements. John Lovas, ECCTYC representative on CSUSJ's Writing Requirements Committee, gave a report of that committee's progress.

REGION V: SOUTHERN SAN JOAQUIN VALLEY

Directors: Bill Decker, College of the Sequoias; Bert Woodruff, Fresno City College

About twenty-five people attended the regional conference of the Southern San Joaquin Valley on April 17 at Fresno City College. Jim Piper, a language arts instructor at Fresno City and author of *Piper's Guide to Research*, presented some suggestions for teaching the research paper in a freshman composition course. Pete Kuiper, another Fresno City faculty member, discussed cognitive mapping and cognitive field learning theory and their possible application to the English classroom. In the third session, Ray McKnight, an English professor at CSU Fresno, described his school's current upper division writing competency testing and discussed how that test affects community college composition classrooms. (This test is administered through a committee on writing proficiency, and ECCTYC has an ex-officio representative on that committee.) At the final session, Jim Piper showed his award-winning film "Terminal," about a returning woman student and her struggle with an unsympathetic family and school.

Following the sections and a brief business meeting, the group adjourned to Ted Locker's home for wine, snack, and good talk.

REGION VI: CENTRAL COASTAL

Directors: Michael Seely, Ventura College; Jeannette Webber, Santa Barbara City College

On March 21, a conference of Region VI was held at Santa Barbara City College. English faculties from Allan Hancock, Ventura, Moorpark, and Oxnard colleges attended, along with representatives from Pasadena City College and La Verne.

After welcomes by the regional directors, the seventy instructors adjourned to one of three workshops: "ESL and Other Transitional Courses and Programs," conducted by Michael Taggart and Michael Seely of Ventura College and Suzanne Medina Nguyen of Santa Barbara City College; "Creative Writing and Fine Arts Magazines," led by Lois Overton and Linda Rolens of Ventura and Hazel Stewart of SBCC; "Individualized Instruction and Use of the Personal Journal in Composition Classes," presented by Charles Dawe and Ed Dornan of Orange Coast College.

Following the lunch, which was served by SBCC Hotel-Restaurant Management students, participants attended a two-hour workshop in composition theory and practice led by Sheridan Blau and Stephen Marcus of the University of California, Santa Barbara and the South Coast Writing Project. The topic Blau suggested for the short writing and small-group sharing, "The Profession of English Teaching Today," provoked energetic responses in the writings and related workshop activities and spilled over into the social hour which followed at the Santa Barbara Inn. The frustrations and joys of the profession, the social and political pressures which affect us, and a sense of mutuality and support emerged from this topic and from the conference itself.

REGION X: SAN DIEGO

Directors: Ann Clutinger, San Diego Mesa College; Elaine McLevie, Grossmont College

The annual spring meeting of the San Diego Region of ECCTYC was held on Friday, May 2, 1980, at Pacific Playa Beach on Mission Bay, with wine and cheese refreshments. Numerous faculty from each of four of the colleges in the region attended.

Ms. Janis C. Coffey of CPEC (California Postsecondary Education Commission) came down from Sacramento to discuss current issues concerning the community colleges' future role, especially as being considered in the legislature. One of the most important items she discussed concerned the growing need for community colleges to establish writing proficiency requirements for Associate degrees and for transfer students. Community colleges currently are the only segment of education in California without defined proficiency requirements. Ms. Coffey expressed some concern about the community colleges' being able to retain their transfer programs "if we don't get our act together." She indicated that the Chancellor is doing a good job of representing the community colleges' interests with the legislature and that cooperation with the Chancellor is the "best bet for retaining local autonomy."

Ms. Julie Hatoff announced her resignation as Regional Director due to assuming the Chair of the Faculty Senate at Mira Costa College. Dr. Elaine M. McLevie, Dean of Communication Arts at Grossmont College, was elected as the new Director for Region X.

The San Diego Region of ECCTYC was invited in January 1980 to send a representative to the University Writing Committee of San Diego State University to serve as a fully participating member. The Committee, which is chaired by Dr. Carole Rother, Assistant Dean, Division of Undergraduate Studies, SDSU, is responsible for setting standards for the junior level writing proficiency to be instituted in the fall of 1981. The Committee is reviewing and approving or denying, as it deems appropriate, the courses proposed by the individual departments for their majors to meet the writing requirement in the junior year. Don Stevenson, of San Diego Mesa College, was appointed as ECCTYC representative, with Ann Clutinger, also from Mesa, serving as alternate.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A NEW RESOURCE FOR TEACHING SHAKESPEARE

A new book-length bibliography on the teaching of Shakespeare, from the National Council of Teachers of English, lists some 2,250 items which fill important needs of teachers and professors. *Shakespeare: Annotated Bibliographies and Media Guide for Teachers* steers users to significant literature on a variety of approaches to teaching Shakespeare in high school and college (information not previously combined in one source). It offers the first substantive bibliography on the growing body of criticism of Shakespearean films — now one of the most important means of experiencing the plays — and to the available literature on a new topic, Shakespeare on television. It surveys a wealth of media resources on Shakespeare's life and times, his plays, and the theater of his day, in the form of films, filmstrips, audio cassettes and transparencies and gives sources for obtaining these items.

Author Andrew M. McLean of the University of Wisconsin — Parkside, a specialist in English Renaissance literature, says in his preface that his attempts to answer his own and his student teachers' questions about classroom approaches to Shakespeare's plays made him aware of the lack of a thorough annotated bibliography on this subject. "The high school teacher and college professor share many common problems in introducing students to Shakespeare's language, poetry, dramatic structure, portrayal of character, and to those universal themes that make teaching Shakespeare so rewarding," McLean comments, "Growing interest in teaching Shakespeare on film has established this as an exciting new area of study, while an old strategy, teaching through performance, has been revived as a challenging way to encounter Shakespearean drama. Yet, because there is no one way or method to teach Shakespeare, it is important for teachers to share their experiences."

Sections of this bibliography are divided among general discussions of aspects of teaching Shakespeare and material on specific plays. McLean considers his divisions of bibliographies between secondary school and college materials to be "one of convenience," not to be rigidly followed, since "perhaps the difference in teaching Shakespeare to high school students and to college undergraduates is less one of a kind than degree," and many of the ideas can be adapted to another level of teaching. McLean has not included traditional literary criticism of Shakespeare unless such writing serves "some particular pedagogical purpose."

Shakespeare: Annotated Bibliographies and Media Guide for Teachers by Andrew M. McLean. 277 pages, paper. Price: $9.50; NCTE members, $8.50. ISBN: 0-8141-4377-6. LC: 80-13603. NCTE Stock No. 43776.)

PRESIDENT'S MESSAGE

In Retrospect

As I come to the last or these "president's messages," I glance back over previous ones and find that, among other things, I have declared that we are killed; but not dead, and that we are important links in the chain of educational being. The first declaration was prompted by the passage of crippling legislation in 1978 which curtailed and cut educational services to California community college students. The title was inspired by a protest from a little nephew relegated to the role of villain. "You can kill me," he declare heatedly, "but I'm not gonna die, 'cause I have to fight the next battle!"

We in the English discipline found ourselves in very much the same plight. We could be killed in many aspects, but we certainly could not die because the teaching of language and communication is one of the most important functions of a college curricula. As a result, English departments have been bombarded from all sides — administration, state legislation, and sometimes other disciplines — to perform protean cuts according to political or budgetary expediency. For example, because the teaching of English demands such a wide range of knowledge and the teaching of writing entails such an inordinate amount of outside class time, the instructor must refresh himself in and keep abreast of developments in his field, and yet find time to read and correct the writing of his students. It has been proved that writing, like any other skill, requires practice; thus, the more a student writes, and improves, the more an instructor reads and corrects, resulting in an imbalance in terms of time needed by English composition instructors compared with that needed by instructors in other disciplines. Thus, writing instructors in most cases have been given a time differential or a lightened class load to compensate for the extra time and effort involved. Two recent cases where this differential has either been ignored or cut out of existing arrangements have come before the English Council of California Two-Year Colleges. The Council has taken a strong stand against such practices and urges English department chairs and instructors to be aware of this trend toward excessive load when they consider re-allocating class time or when conferring with collective bargaining agents. A full text of the resolution appears elsewhere in this issue. [Page 4].

The second declaration that we are important links in the chain of educational being resulted from my view of the mission of the community college and the mission of the English Council of California Two-Year Colleges. I quote from an earlier article regarding the unique position of the community college in the postsecondary education hierarchy:

> Because it is responsive to the community which supports it, it has been able to respond to community needs; because it is an ideal source of vocational training and professional upgrading, it has performed valuable service in that area; because it is often the last hope for many who otherwise would not have access to higher education, it has . . . provided solid education on a collegiate level. At the same time it has provided specific basic skills training, as well as preparation for transfer to four-year institutions. Thus, the community college is a three-purposed link . . . it provides special services to the community; it enlarges opportunity for learning and developing vocational and technical skills; and it serves the lower division of a baccalaureate program.

The mission of the English Council of California Two-Year Colleges was underscored by its statement in the by-laws: "The purpose of the Council shall be the encouragement and support of the effective teaching of English and the professional development of the English instructor in California two-year colleges."

To accomplish this mission, ECCTYC promotes and encourages regional conferences in its ten areas when all English instructors of the area meet to discuss problems and matters pertaining to that particular area. They also meet with representatives from the state university or the University of California to which they send their students. Each region is represented by two elected directors who form the Board of Directors, which meets bi-annually with English Councils from the California State University and Colleges and the University of California.

In an effort to help professional growth, ECCTYC also sponsors a biennial conference for department chairs and language arts division heads. In its short span of existence, ECCTYC has held three successful ones and is planning a fourth in San Francisco in 1981. A series of conferences with outstanding instructors as resource persons is also being developed under the direction of ECCTYC Vice-President Judy Hert of San Bernardino Valley College.

Another service performed by ECCTYC is the publishing of its journal *inside english (i.e.)*, a quarterly which functions as a forum for all within the English discipline. Editors Barbara Bilson and Frances Kurilich, both of Santa Monica College, have maintained a professional journal in which California two-year English instructors can take pride, for it is for them and from them that the journal exists. Much credit for its present format and printing go to Genevieve Meyer of Trade-Technical College who acted as advisor in its early stages and to Trade-Technical College which prints the paper.

But perhaps ECCTYC's state-wide concern is most clearly reflected in the closer cooperation it has developed with the sister councils of the state university and college system. When the California State University and Colleges were mandated to develop a third year writing proficiency test for all graduating seniors, their council passed a resolution which recommended that community college representatives appointed by the ECCTYC president should sit on these campus committees. To date, six of the largest universities in the system have two-year English Council representatives on their campus committees. Since almost seventy percent of the two-year transfer students go to the state university or college and all will be concerned with this writing proficiency test, it is most important that the community college know what is involved. In like manner, the English Council of the University of California has strongly supported ECCTYC positions on class load and teaching time differentials. In addition, some of the campuses are considering two-year college English teacher-training programs involving faculty from two-year colleges.

Recognized by both the state and the state chancellor's office, ECCTYC has been a participant in the Intersegmental Committee on Writing sponsored by the California Postsecondary Education Commission. The committee is studying a definition of writing proficiency for students at the entry level to college writing [See Page 1]. ECCTYC has been instrumental in helping to develop and publish the report of the Chancellor's Advisory Committee on Basic Skills which was accepted by the Board of Governors at their Fall 1979 meeting [See Page 3].

And so the pipings of this president cease and we look forward to real messages from the incoming president, James Cagnacci of San Francisco City College. To all who have been such faithful workers in the ECCTYC vineyard, I extend my deep appreciation and gratitude. Like the phoenix, we may be killed, but we will rise, more effective and dedicated because we cannot and we will not die.

GERTRUDE S. FUJII
Los Angeles Valley College

$ACRAMENTO $CENE

A Backward Look

By JIM CAGNACCI

As the primary election draws near, very little time is being spent by our legislators on the problems of financing and administering the educational systems of this state. Sacramento seems to be awaiting the outcome of the June primary election, most notably Proposition 9, before committing itself to any course of action. Since my last column was devoted to remarks on Proposition 9 and since I fear that this column will reach you some time after the primary election, I find myself with no pressing issues immediately at hand. Therefore, in this census year, the first year of the new decade, let me take a few minutes to look back and evaluate a few of the major legislative changes in education that occurred in the past decade.

Early in the decade, every community college district in the state found itself operating under the direction of an elected Board of Governors, not an appointed one. Not only the vast majority of politicians in this state, but also the vast majority of educators supported this move to elected boards. Has the elective process produced a more responsible, more committed Board? Unfortunately, no! Elections have produced Board members who too often represent special interest groups, who frequently use this office as a stepping-stone for higher office, who are interested in educational issues only in terms of their own political advancement.

The seventies also brought collective bargaining to the field of education. Though educators had high hopes that they would reap enormous benefits from such a system, too often the reverse has been true. Frequently, those serving on bargaining teams realized too late that they lacked many of the necessary skills to serve effectively, that the demands on their personal and professional time were overwhelming, and that the teachers' organization backing them did not have the funds needed for hiring truly competent consultants to assist them.

At the federal level, we were treated to a newly formed Department of Education. All the educational components of HEW were shifted into a separate, independent department, headed by a newly created Cabinet Secretary. What about the new secretary? Granted she was an outstanding judge and is reputed to be an admirable administrator, but what special credentials does she have to head the DOE? Other than the fact that she attended school for a number of years, there seems very little in her background that would provide her specific insight into the problems currently besetting education.

Here in California, our voters treated us to the specter of Proposition 13. And what was our response? Our response was to "make do." With the help of the State Legislature who provided us with bailout money, we proceeded on a course of "business as usual." And were the citizens grateful to us for maintaining quality education despite their vote to destroy free public education in this State? No! Immediately on the heels of Propositions 13's devastation, we awoke one morning to find Proposition 9 had qualified for the June 1980 ballot. Even though the real effects of Proposition 13 are yet to be felt, California voters seem to have such little regard for our educational systems that they are ready to cut funds even further.

A number of very specific problems peculiar to the community college system came to the fore during the 1970's: the perennial problem of equity for the part-time staff; the problem of "credit bearing basic skills courses"; the problem of instructional load; the problem of the state mandated calendar of instruction; and the problem of ever diminishing local autonomy. How were these problems, some of which have been discussed for the entire ten years, solved? They weren't. As we enter the decade of the 1980's, we find ourselves still confronting all those issues. Only now, we have to confront them with greatly reduced resources in an atmosphere undeniably hostile to the entire educational system.

In short, the 1970's were not good to us. Unless we learn from the mistakes of the past, there is little hope that the 1980's will be any better.

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INSIDE
inside english

ECCTYC

Looks at Writing Across the Disciplines

Competence in writing can be achieved across the curriculum, says Mary Spangler, and she sets about to prove this contention in a program she has developed for workshops to assist teachers outside English to teach writing competence.
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Fluency, form, and control can be gained by students with basic skills deficiencies as Dorothy Bray and Helen Gordon discuss.
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Garrison method works as has been shown in a study of classrooms in LACCD using Garrison and non-Garrison approaches to teaching writing.
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Does the paper monster scare you?
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The English Councils of UC and CSUC support a reduction in community college composition teaching load.
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ECCTYC plans workshops in research and innovation fir fall and spring.
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Outside English

By WAYNE WOLSKI
English Division Chair
Imperial Valley College

AFTER six year as a community college composition instructor, I am convinced that English departments are of themselves incapable of teaching students how to write. My realization came in a composition workshop held in February at Imperial Valley College. Unlike other writing workshops I've attended where the assumption is always here's-a-new-approach-to-enable-English-instructors-to-create-writers-from-dust-and-ashes, the basic premise of this gathering was that we in English cannot do it — the teaching of writing — alone; that if writing is to be successfully taught and acquired, then English departments need assistance from outside English.

The workshop leaders were Judy Hert, San Bernardino Valley College (*no stranger to readers of inside english*) and Dr. David Rankin, head of the writing programs at CSU-Dominguez Hills. The two are working with a community college component of a grant aimed at writing across the disciplines. They explained what makes writing tick, why it ordinarily is not ticking in our students, and why all faculty can and should employ writing in the classroom.

The dialogue they quickly generated from thirty-five Imperial Valley faculty soon made apparent the polarization that has existed for some time at our college: most non-English teachers have long since thrown in the blue book in favor of the clinically boxed and numbered answer sheet, leaving to the English department both the teaching and the assigning of written work.

You are probably familiar with the causes of this polarization. More than ever before, our community colleges are the watershed of the educational system. Through our open door policies, we embrace students of every linguistic persuasion. We in English have labored heroically to educate all of these. And now in 1980, the most forthright appraisal of our academic status in the two-year college may be the one given by Imperial Valley's dean of counseling at the workshop: "We are repair schools."

OUR PATCHES and gauze in English are labelled "remediation." But our first aid stations are too few, and like the medics on M*A*S*H we can't keep up with the caseload. Though we garner our students after a dozen years of prior education, we see little sign of writing competence. To compensate, we beef up our curriculum (eight composition courses at IVC, plus a writing lab) to provide the basics, but still our progress is insufficient. Like the plucky 4077, we could try irreverent humor to sustain ourselves in this linguistic combat zone.

But more likely our choices in the English department boil down to three: 1. We fortify our consciences by keeping up with the latest teaching techniques and proferring these to our students from three to five times per week in 50-minute doses; 2. We retreat from the ungrammatical, non-rhetorical din into the security of our one or two sections of Introduction to Literature, while putting on a galvanized demeanor in those composition course we are forced to instruct; 3. We get out of teaching, recognizing our task — the teaching of writing — as quite impossible.

Symptomatic of our dilemma is the wholesale blame for the shortcomings of our students we lay at other doors: parents, elementary and secondary teachers, administrators, and mistaken educational philosophies. But here in the community college it is too late for a PTA meeting, and blaming what we suspect are vagrant educators will gain us only enemies. We need allies.

HERT AND RANKIN suggest an alliance with our colleagues outside the English department. The wherewithal to explore and test this alliance ($350,000) comes from the National Endowment for the Humanities and is being administered for three years under the auspices of UC-San Bernardino. The basic premise of the project may serve us in English as a fourth and more palatable choice: to convince those faculty outside of English that writing instruction and practice are necessary and productive in their classrooms, and that in unison, community college faculties can make students better writers — and better learners as a result.

Marketing this idea to our colleagues outside English is a large portion of what the workshop entails, along with suggestions on how to introduce and sustain what Hert called the "writing act" among our students. Instead of ranting about how students can't write, Rankin challenged, all faculty members should ask themselves, "What am I doing to cause good writing?" The stock answer from faculty, of course, has been: "Why, we send them (students) to the English department." One of my colleagues once confided that in an essay test (the first he had given in some years) all but three students flunked. "But don't worry," he assured me, "I'm not giving up. I've sent all of them to the writing lab."

Developing writing skills is the responsibility of the entire faculty not just the English department, Rankin argued. But motivating other faculty to employ writing tasks in their classrooms is not to suggest they should become English teachers. The workshop, however, can provide some basics on how non-English teachers can introduce a writing component in their classrooms, build on it, and eventually get substantive written responses from students.

TO GET our faculty thinking about the possibilities of cross discipling writing instruction, the workshop identified our consensus that many students cannot write even two coherent sentences in tandem. We followed this by agreeing that writing is essential to learning. Other faculty don't need our background in composition theory to support this premise. As one history instructor told me: "I wrote plenty as an undergraduate; that's the way I learned the material." But neither he nor most of the rest of us on community college faculties today were

(Continued on Page 6)

Letters

HIRSCH DEFENDED

Dear Editor:

In the last edition of *i.e.* [June, 1980] Bert Woodruff of Fresno City College wrote a response to my review of E. D. Hirsch's book, *The Philosophy of Composition*, a book which Bert views as supporting dangerous trends in the teaching of writing, trends which emphasize error counting and accountability at the expense of creativity and diversity. Though I appreciated Bert's kind comments about me personally and his courtesy in sending me a copy of his letter, I do not, of course, agree with what he is saying. (I presume that this is what he expected and that he sent me a copy of his letter expecting some dialogue on these issues.)

One probable reason for Bert's criticism of Hirsch is his evident dependence on my review of Hirsch's book for an understanding of that author's ideas. But the truth of the matter is that Hirsch is relatively unconcerned with accountability (his chapter on that subject is the weakest and most speculative in the book) and error counting, at least, as ends in themselves. What does concern Hirsch is the way an understanding of the reading process — the way the mind recognizes, sorts, and stores meaning obtained from marks on a page — enables writers to gain control of their craft.

Bert's misunderstanding is due partly to the limits of my review. The fact is that I used Hirsch's term, "relative readability," knowing that it might be misunderstood, at least, until one read the Hirsch book itself. I thought the term and idea would make the reader curious. In fact, my over-riding goal in the writing of the reviews was to lure readers to Hirsch. This was also my reason for emphasizing the question of whether or not composition is a genuine discipline (besides the fact that Hirsch's ideas are exciting just because they suggest a responsible, intellectual basis for such a philosophy). I knew I could not summarize Hirsch's ideas in a short review, but I wanted to make the book seem what I am convinced it is — very important. Undoubtedly, I could have been clearer and more specific.

The reason I was trying to attract readers to Hirsch, the reason I think the book is so valuable, is that rather than take sides in the kind of controversy to which Bert's letter seems to refer — to the issues of diversity vs. standardization or authentic voice versus academic discourse — Hirsch's work makes that debate almost irrelevant. For, he puts all these questions and matters of taste and style in a new, useful, even objective framework: the relationship between the intention of the writer and the effect on the reader. Specifically, the best sentence in a given context is that version of the sentence which best conveys the *writer's intention* with the *least effort* to the reader. (What case can any writer make for difficulty which in no way adds to or changes the meaning or its effect on the reader?)

In fact, the above (my version of one of Hirsch's major points) is so obviously self evident that it would merely be another way of describing "good" writing, if it were not for recent research about the reading process itself, the way meaning is received, processed, and stored, and if it were not for the implication this research has for the craft of writing. After all, predicting and ensuring and improving readability is what a writer does every time he rereads or tests his own writing on himself as a reader. Recent research on reading simply puts that process on a more objective basis and thus, perhaps, makes it more teachable. This is, in part, what Hirsch's book is about.

The reason diversity vs. conformity is not an issue here is that for Hirsch readability is only measurable in terms of the writer's intention. Hirsch never completely separates content and form. After all, some very bad writing is error free, and writing with little content or almost total predictability is hardly readable at all (which is also Bert's point, I presume).

Hirsch was exciting to me as a composition teacher because I think we comp teachers have often used our personal and sometimes highly subjective style preference as a tool for bettering and even battering each other and our students to little purpose. In Hirsch's work I see the possibility that we could find a more objective and useful basis for our preferences and debates.

Most important to me, Hirsch provides another means of enabling students to gain control of skills that in turn enable them to make real choices. For, unless a writer has some degree of craft, unless a writer has the ability to choose and then to convey a given meaning and/or create a given effect, that writer has few choices and thus little chance at diversity. (Lack of craft may create diversity for readers but the effect is accidental from the writer's viewpoint. The jokes are not intentional and so are at the expense of the writer.)

Again, I have failed to do Hirsch credit. But I am grateful to Bert for providing the occasion to repeat my conviction of the significance of Hirsch's book.

Yours truly,
JUDITH R. HERT
San Bernardino Valley College

P.S. This discussion between Bert and me is a slightly less formal and sophisticated version of a debate which occurs in the first three articles of the April, 1980 issue of *College English*. In that discussion Mina Shaughnessy, rather than Hirsch, is the issue, but there is enough similarity to make those articles interesting to anyone curious about this question of the relationship of recent research in compostion to political and ideological values in the teaching of composition.

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Dear Editor . . .

WRITING FOR ALL

Dear Editor:

As I read the several fine articles on writing problems in the June issue of *inside english*, I was struck by the fact that the approach so often recommended for improving writing is not bold enough. It is not true (or ought not to be) that writing is the concern *only* of English instructors! Surely, every course in which students are called upon to liberate themselves from preconceived ideas and to express their new-found insights (that is, liberal arts courses) does (and should) require writing — of essays, term papers, reports and so on. Is this not the case in political science, history, sociology, anthropology, psychology, and economics? In literature, philosophy, art and music appreciation and humanities? Should it not also be the case, at least to a certain extent, in anatomy, astronomy, biology, botany, chemistry, geology, science, physics, physiology, and zoology?

The primary weakness of the position that English instructors should be given special encouragement to teach writing is that it implies that the other liberal arts teachers shouldn't. Surely, English teachers do (and should) require *more* writing than other teachers. But what they require of their students is valuable to the latter *throughout* their college programs. Informed educators know that the curriculum is not (or should not be) so specialized or compartmentalized that writing skills can (or should) be taught in isolation. Indeed, good writing is an indispensable tool for learning and has intrinsic value, i.e., the pleasure it brings to human life.

Instead of concentrating on winning for English teachers the right to reduced loads for teaching writing, we should insist on writing in *all* liberal arts courses. When (or if) the faculties of community colleges come to appreciate the value of writing for a good education, perhaps they will come to appreciate much better than they do now the importance of reduced class

(Continued With More Letters on Page 3)

Notices

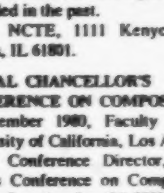
COUNCIL OF WRITING PROGRAM ADMINISTRATORS (WPA) announces a service for writing program consultation and evaluation available to public and private institutions, two- and four-year colleges, among others. WPA consultants are current or former directors of American college and university writing programs. Trained by WPA, these consultants are skilled in techniques of program evaluation, curriculum development, student needs, organizational structures, faculty hiring and training, placement and proficiency testing, and budgets. To defray part of the cost of the consultation visit, WPA will provide a small grant, depending on need, to institutions chosen for this program. For application forms write Harvey S. Wiener, President, Council of Writing Program Administrators, LaGuardia College, City University of New York, 31-10 Thomson Ave., Long Island City 11101.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH REGIONAL CONFERENCE
16-18 October 1980, Las Vegas, NV.
Write: NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

SOUTHERN CALIFORNIA TEACHERS OF ENGLISH FALL CONFERENCE
18 October 1980, Dorothy Chandler Pavilion, Music Center, Los Angeles.
Write: CATE, P. O. Box 4427, Whittier, CA 90607.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH ANNUAL CONVENTION
21-26 November 1980, Stouffer's Cincinnati Towers and Convention Center, Cincinnati, OH. Note that the convention dates are a week earlier than the traditional Thanksgiving week scheduled in the past.
Write: NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

ANNUAL CHANCELLOR'S CONFERENCE ON COMPOSITION
8 December 1980, Faculty Center, University of California, Los Angeles.
Write: Conference Director, Chancellor's Conference on Composition, UCLA, Los Angeles, CA 90024.



Inside english Deadlines

December 1980 Issue
Friday, October 24, 1980

March 1981 Issue
Friday, January 30, 1981

June 1981 Issue
Friday, April 24, 1981

COMPOSITION TEACHING LOAD AND THE COMMUNITY COLLEGE TEACHER

Resolutions and Recommendations

University of California

We call attention to the following amended statement of the English Council of the University of California, in view of recent decisions to increase composition teaching loads in several California community college districts:

> We are informed by the English Council of California Two-Year Colleges that the normal yearly load for Composition teachers in their institutions is eight to ten classes with as many as 300 students writing compositions totalling seven to ten thousand words. Noting that the comparable load in our own departments is six to seven classes with 120-130 students writing a comparable number of words, we offer the judgment that the community college load is far too heavy to permit adequate correction of papers and the individual attention to student writing necessary for genuinely effective composition teaching. The disparity of loads between the two levels is in fact so great as to cast doubt upon the actual equivalence of composition classes taught in the community colleges and transferred to the several university campuses for freshman English credit. We urge that composition loads in community colleges be adjusted so that there will be no future concern about equivalences and transfers.

California State University and Colleges

The following resolution was adopted unanimously by the English Council of California State University and Colleges, 25 April 1980:

WHEREAS increases in student demand for English composition courses and programs, at a time of steady state staffing and threat of lay-off, might threaten academic standards by such means as (a) increasing student load for composition teachers beyond reasonable and professional levels, and (b) staffing composition programs with those not fully qualified to teach them; and

WHEREAS composition instruction is unusually demanding of instructional time, since weekly paper-grading and student conferences are normal procedure; and

WHEREAS excessive composition workload at some community colleges has caused the University of California English Council to question the transfer quality of some composition courses;

BE IT RESOLVED THAT the CSUC English Council establish a standing committee on composition course workloads and staffing to report to the Council at least once a year on the maintenance of proper standards for CSUC English composition instruction; and

BE IT FURTHER RESOLVED THAT we endorse the ECCTYC resolution on composition teaching load.

California Two-Year Colleges

The following resolution was adopted unanimously by ECCTYC, 25 April 1980:

WHEREAS there is continued emphasis on national and statewide levels that critical reading and writing are indeed the basis for all collegiate work; and

WHEREAS there exists increasing concern over the continued decline in students' writing abilities; and

WHEREAS a composition student must write at least once a week and a composition instructor must read, comment on, and correct at least one writing per student per week;

BE IT RESOLVED THAT ECCTYC reaffirms the necessity of adequate differential for each composition course, whether that differential be in the form of reduced unit load, reduced numbers of students, or increased contact hours per course.

BE IT FURTHER RESOLVED THAT community college districts take heed of the spring 1979 University of California Council Resolution which clearly defines the relationship between excessive composition teaching loads and the quality of that teaching.

THE CHILDREN

The majolica teapot empties a rush
of paper scraps into my lap
The hand is mine —
but not the voice.

Those were the years
I spent with people not yet three feet high
I listened to their babble
Their talk flowed a sunny stream
Their thoughts were amber pebbles
under the clear flow
Anything reflected in that bright surface
was a *thing*
They babbled and I scribbled
Their poems stuffed the teapot full

Out there in the real world now
they talk like this:
  The development of warm, outgoing, compassionate
  human beings is actualized by non-structured,
  other-oriented therapy.
And this:
  The shortfall of annualized profit-objectified
  budgetization is accommodated by maximized
  credit-lines, economywise, hopefully.

They are successes there
Where tea is what's in teapots

NANCY KING
East Los Angeles College

Letters

(Continued from Page 2)

loads or maximum class sizes for English teachers to do their work well.

In fine, let us adopt a strategy that seeks to attain what is right and proper for the whole academic program and, in so doing, educate our colleagues about the value of writing. Then perhaps we can work out an arrangement fair to English teachers *and* valuable for our students.

Sincerely,
RICHARD H. REEB, JR.
Assistant Dean, Academic
Barstow College

ECCTYC AND YOU

Dear Editor:

I hope that this letter gets read mainly by teachers who are still unfamiliar with ECCTYC and its goals and functions. As an Area Director for this Council for the last five years or so, I've noted pleasurably our growing stature as we have become more recognized by and articulate with Councils of the four-year schools and such influential committees as the California Post-Secondary Education Commission. I have enjoyed and appreciated my association with the stimulating leaders/teachers who make up the Board of Directors; among these, I'd especially laud Don Snepp and Gertrude Fujii, as president, such durable (and attractive) Area Directors as Marlene Griffith and Julie Hatoff, and, of course Barbara Bilson, who does such an excellent job on our journal.

During those five years, as ECCTYC was growing out of the infant stage, coming to that recognition as a legitimate organization which represents all of the English instructors in California's two-year colleges, I have heard several times, from various sources, though none so vituperative as one of our colleagues at Diablo Valley College, that this Council does not function democratically, does not represent the English teachers of the CC's but is an autocratic outfit run by Chairs, most of whom are "Management" oriented. I resent that accusation. The Board of Directors — made up of President, Immediate past-President, Vice-President, Secretary, Treasurer, Editor(s) of *i.e.*, and twenty regional directors (two per each of ten geographical regions in the state) — is not dominated by Chairs. The fact is that of those twenty-five, only a small minority are presently Chairs of their departments. My further resentment comes from the fact that in our area (V: Bakersfield, College of the Sequoias, Fresno, Porterville, Reedley, Taft, and West Hills), I was the only active director for three years, scrambling and trying to get another until last year when Bert Woodruff (Fresno) accepted the position and added his considerable talents to the representation of our area. There is not a director on the Board who feels that he/she has a permanent residence there. The positions in each area are up for election every two years. The incumbents usually have run again because there were not others who would put their names in nomination.

I encourage all of you to find out more about this, your most immediately representative organization in California, and to get involved by attending yearly regional conferences, by submitting ideas and problems to your directors, and by reading, responding to and writing for *inside english*. And, if you are really serious about your criticism that the Council does not represent you, get yourself on the ballot the next time there is an election of directors in your area.

Sincerely,
WILLIAM DECKER
College of the Sequoias

A PROGRAM THAT WORKS

Writing Competence Across the Curriculum

By MARY SPANGLER
Los Angeles Valley College

The present decline in student literacy is a widely acknowledged and frequently discussed crisis in higher education. To counteract this growing problem, English teachers have responded by assigning more writing, originating developmental writing programs, and experimenting with individualized teaching techniques. However, while we are reading and evaluating our students' writing, many teachers in disciplines outside English have responded in a more pragmatic way. They are turning increasingly to objective tests as an exclusive method of evaluating their students. The fundamental problem with this approach is that greater reliance on "multiple-guess" exams further encourages the decline in literacy by depriving students of a major opportunity to synthesize and shape information. That is, unless a student can express his thoughts and ideas in his own words on paper, he may not know what he knows. More significantly, he may not experience that "transfer of knowledge" which educator Paul Dressel in *Handbook of Academic Evaluation* identifies as the function of education.

In the last few years efforts have been made to confront this decline in literacy. Some postsecondary institutions have developed course-related, student-oriented writing programs. Other institutions have approached the problem through staff development. Most of these programs have attempted to improve student writing directly and departmentally. No doubt these efforts are meeting with varying degrees of success. However, the magnitude of the literacy problem suggests that what is needed is an array of alternatives which will confront the issue on a number of levels simultaneously.

The program I am presently developing is a unique approach that has met with success and that has significant possibilities for wider application. It is an integrative, cross-disciplinary approach to student literacy whose objective is to assist instructors in disciplines outside English in assigning and evaluating written work in their courses. It is a concrete illustration of how writing proficiency can be a part of all disciplines rather than be confined to English instruction alone. Its distinctive features are that it is practical, economical, and successful.

My project, "Toward Writing Competence in Academic Disciplines," is funded by the California Community College Chancellor's Fund for Instructional Improvement for 1979-1980. Its objective has been to develop an eight-hour pilot workshop to assist teachers outside English in raising student literacy by requiring writing competency from their students. To achieve that goal, in September I recruited seven instructors from the Los Angeles Valley College faculty to work with me in pooling our expertise and identifying our individual needs and problems. That this invitation attracted teachers from theatre arts, sociology, speech, life science-biology, history, humanities, and health science is significant in showing the wide appeal of such an idea. We met informally a few times during the fall semester to discuss frustrations, gather student samples, and develop a common perspective. During that time I gathered, developed, and organized classroom-tested materials from my fifteen years of teaching writing. It is worth mentioning that, unlike other approaches I have investigated, the materials gave rise to the workshop rather than the workshop serving as a catalyst for the materials. According to Shannon Stack, professor of history, "I have attended a number of conferences on writing for other disciplines and never before did they offer any useful, concrete advice or teaching techniques. These were admirably handled in the course of this writing project."

On four consecutive Mondays in March, the eight of us met for eight hours to participate in the workshop that I had conceived and developed. The concrete result of my efforts is a 125-page manual of techniques and materials to assist the instructor. A few of the workshop's topics include "Toward Writing Competence," "The Writing Process," "Formulating the Question and Evaluating the Answer."

The seven teachers are now formally assessing their attitudes about the workshop's effectiveness. They are also developing and using materials in their classes based on the workshop's guidelines and recommendations. I will prepare a formal evaluation in the near future. At the moment, however, all the members are positive in their reactions. According to Roy Havenhill, instructor in biological science, the workshop ". . . enabled us, for the first time, to communicate our common problem and diverse solutions with each other . . . . We, who had always felt that English composition was something that should not be taught solely within the confines of the English composition class, were at last being supported by a member of the English teaching staff itself in a very concrete fashion." Pat Allen, chairperson of the sociology department, says that she "came out of the seminar with a newer sense of the importance of teaching writing. Conferring with other instructors who basically agreed on this premise was most valuable for those of us in an atmosphere of scantron-marked, multiple-choice grading systems." Without exception the participants feel that such a program should be more readily available to more teachers. They are now committed to the need for competence in writing as an avenue to literacy and have some aids to make that exposure meaningful and attainable. Clearly this is the type of program which could easily be used by community colleges throughout the state.

A program such as this which has met with concrete success is significant because of the practical, functional way it approaches the problem of student literacy. While information contained in this workshop is available from numerous diverse sources, it is not easily accessible in a coherent form to faculty outside English. Most instructors in other disciplines are so absorbed with the responsibilities of their courses or lack the expertise in assigning and evaluating written work that they are content to leave the teaching of writing to the English department. Instead they rely heavily on objective testing as the sole measure of student evaluation. But as evidenced by teacher response to my workshop, many of these same instructors would be willing to incorporate written assignments into their curricula if they could have time-saving, economical, effective devices to help them. They recognize that the ability to write coherently is an essential characteristic of an educated individual. Lou Albert, instructor in health education, best illustrates this attitude in saying, "Working with faculty members of various disciplines on campus created an environment of understanding and appreciation of the importance of the inter-related effort by all of us in education working toward the learning process."

To conclude, rather than individual teachers and departments separately confronting the issue of literacy and failing to experience measurable cross-disciplinary consequences, articulation between English departments and other subject fields is essential. Rather than making instructors in other disciplines surrogate English teachers, this workshop is an opportunity to encourage the transfer of resources from one department to another so that the resulting articulation carries further to the students who are, in actuality, the prime beneficiaries. They are the ones who must be reached. As they begin to realize that departments expect and demand related or identical requirements with reference to literacy, they will have taken that first major step toward integrating and transferring their knowledge across the curriculum.

Some New Faces — And One That Couldn't Stay Away

Even though she wrote a lovely letter to all of us, saying goodbye to the ECCTYC Board of Directors, Julie Hatoff of Mira Costa just couldn't stay away — or, maybe, she just couldn't resist Jim Cagnacci's persuasive charms. In any case, Julie is back on the Board of Directors as Historian, and ECCTYC is the richer for her continued active involvement.

☆ ☆ ☆

The ECCTYC Board

Several new faces will be seen at ECCTYC meetings as several new Regional Directors have been elected: John Lovas, DeAnza College (Region III); Mary Ann Keller, San Joaquin Delta College (Region IV); Janis Rank, Porterville College (Region V); James Mitchell, San Bernardino Valley College (Region IX); and Elaine McLevie, Grossmont College (Region X). In addition, as Jim Cagnacci, ECCTYC's new president, announces in his President's Message [page 7], several former Board members will be serving in new capacities.

As Bill Decker, ECCTYC's new secretary, points out in his letter [page 2], ECCTYC is an organization OF English teachers, FOR English teachers, but it can only be as broadly based as those who participate in it — serving on its board, attending its conferences, writing for its journal.

PILOT COURSE IN BASIC SKILLS

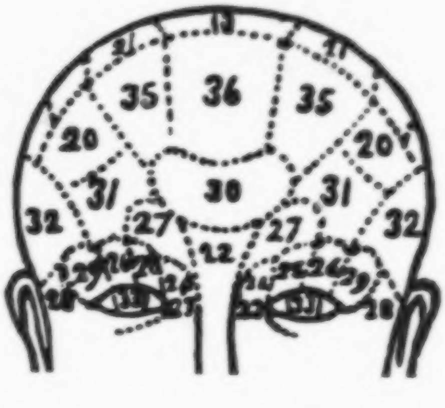
Developing Fluency, Form, and Control

By HELEN GORDON
Coordinator, Bakersfield College
Learning Center and
DOROTHY BRAY
Assistant Dean, Languages and
Literature, Sacramento City College

How to teach writing to the increasing numbers of students with basic skills deficiencies is now a central concern for every institution of higher education. The past practice of providing many courses for the various levels of student writing has led to a proliferation of writing courses. This search for homogeneity in college remedial writing classes has proven to be a futile one, leading to ever-increasing fragmentation, logistical problems, and teacher frustration. A more realistic process has been developed and a pilot course successfully completed at Sacramento City College in Sacramento, California. This process has proved flexible enough to accommodate a wide range of student ability, simple enough for students to follow easily, and effective in both reducing mechanical errors and increasing fluency.

Right/Left Brain

Teachers of the pilot course — Dorothy Bray, Nancy McGrath, and Helen Gordon — believed that skills-deficient students might benefit from methods built upon concepts drawn from brain hemisphericity and developmental psychology. Studies of left-brain and right-brain specialization led them to seek ways of tapping the right-brain abilities (images, holistic patterns, creativity, rhythms) as well as those attributed to the left brain (sequencing, details, analysis, logic). They theorized that many non-traditional students lack the analytical skills required by traditional grammar (left-brained), but could learn through the imitation of whole patterns and creative associations (right-brained). They further believed that actual writing practice requires coordination of both hemispheres and, with the help of frequent feedback, would result in greater improvement than drills on isolated components of composition. From developmental theory, these instructors drew the concept that skills are best learned in sequential movement from simple to complex. They felt that the traditional sequence from sentence to paragraph to essay does not really move from simpler to more complex structures, and a new approach was needed.



Three Tasks

Within this framework, Bray, McGrath, and Gordon narrowed their instructional focus to a simple sequence of three tasks to be completed by each student in every class period. The tasks were so structured that the student could complete each task daily and receive feedback on each task, both important factors in helping students feel successful. The feedback was oral with interaction between instructors and students. Task I, free writing, served to develop fluency. For ten minutes of each class period students could write on any subject they chose, with the goal of filling a full page. Suggested topics were provided if students asked for them. Task II, writing a single sentence from stimulus words, served to generate ideas, to encourage creativity, and to tap associations of words and experiences in the students' memories. A list of stimulus words was provided; the student chose a word and built a cluster of associations in a trial web around it. Then he selected several of the associated words and incorporated them into an original sentence. Some striking metaphors resulted, verifying that the right brain abilities could contribute to the writing process.

Task III, imitative writing, served to increase the students' repertoire of skills and awareness of conventions in standard English. This task employed a series of controlled compositions designed by Helen Gordon. Beginning with the skill of proofreading, the thirty lessons moved through increasingly difficult skills such as handling pronouns, tenses, levels of usage, direct and indirect quotations, verb variety, and the writing of business letters and letters of application. Provided with correct models of writing rather than models with errors, the students, for each lesson, copied a passage of about 200 words, changing it to control for one skill such as present to past tense, singular to plural, etc. In content, the passages related to such practical interests as applying for a job, understanding oneself and others, attitudes needed for success, and study skills. They were graded for correctness with a key, and re-written if the student made more than three errors.

Accountability

Another element of the course involved holding students accountable for their practice. As students completed each of the three tasks, the instructor or a tutor initialed a check sheet in the student's individual folder. Folders were kept in a portable file in the college writing lab and taken to the class when it met. Tasks I and II had to be completed in class daily. Task III could be completed outside of class, but on a controlled schedule so that students completed a lesson and received feedback before proceeding to the next lesson. Students were to complete at least two controlled compositions per week, thus permitting the steady development of the missing skills, rather than hurriedly completing a lump of assignments. The controlled compositions were printed in a syllabus which the students purchased. This syllabus soon will be published as a textbook by Holt, Rinehart, and Winston, tentatively titled *From Copying to Creating*.

Feedback on the free writing and original sentences gradually increased over the semester. At first no corrections were made; students were rewarded just for completing a sentence and at least half a page of free writing. Later they were told when they had made mechanical errors and asked to revise on the spot. This feedback during the writing process personalized the tasks for the students and increased rapport between students, tutors, and instructors.

Promising Results

Research on the pilot course compared the students' improvement to that of a matched group of students in traditional sentence structure courses. Between pre-test and post-test compositions, students in the pilot courses reduced errors by 43 per cent and increased fluency by 17 per cent (that is 17 per cent more words written in a 50-minute period). In contrast, the matched group studying sentence structure reduced errors by only 15 per cent and actually decreased in fluency by 10 per cent. Students in the two groups ranged from some learning disabled students to some who qualified for transfer level courses; students of all ability levels improved more in the pilot course.

The results of the pilot course were influential in a decision by the English Department to re-structure their curriculum in composition. Mini-courses in components of composition such as spelling, vocabulary, and sentence structure, are being replaced by a sequential series of courses with entry-level and exit-level skills established by department committees. Students whose entrance examination scores fall in the lowest third will be placed in courses using the holistic methods here described. The middle third will go into courses requiring more refined skills, and the top third into English 1A (college writing). At every level students will be encouraged to build vocabulary, spell their own vocabulary accurately, and continue to reduce their errors, improve their fluency, and refine their writing style.

Additional information may be obtained by writing to Dr. Dorothy Bray, Dean of Languages and Literature, Sacramento City College, Sacramento, CA, 95822.

Sociological

The wild men have motorcycles,
the hatred of police
and gasoline in their veins.
They were not raised
by wolves. Mother
loved Tokay and Father
a fat-barreled gun.
The open graves
in the front yard
slowed down the grocer and cop,
the paper-filled hands.
Out back
the kid, who saw everything,
ratcheted the last bolts tight
and everyone's main drag.
Mom and Dad thought
they heard something explode
and laughed.
They never imagined the wind
could stretch his hair
till it wound in the spokes.
It was hard to imagine
him out of control, doing nothing
about twenty tons of truck,
its chrome-plated horns playing
the only music he ever heard.

RICHARD LINDER
Orange Coast College

ECCTYC CONFERENCES

ECCTYC is sponsoring a one-day workshop in research and writing for selected community college English teachers in Southern California at Cypress College on Friday, October 17, from 10:00 to 3:00 p.m. A similar workshop will be held in Northern California at DeAnza College on a Friday in March.

The purpose of the workshops is to provide community college English teachers interested in developing and writing about ideas related to their teaching with the opportunity to share their concerns and projects and to gather information and responses from each other. The workshop will consist entirely of mini-presentations by the participants along with questions and discussions generated by the presentations. The work presented will be largely in process as compared to completed work and may even be in the form of questions.

As well as providing support, information, and a sounding board for the participants, the workshops will serve as an additional regular source of material for *inside english*. Barbara Bilson, the *i.e.* editor, will be involved at both workshops, and participants will be encouraged to work, as teams or individuals, on writing projects of their choice for future issues of *i.e.*

Because the workshop is experimental and involves maximum pricipation by those attending, the number of instructors involved will be only about twenty to thirty. Participants will be invited at the suggestion of ECCTYC Regional Directors and English Department Chairs.

Judith Hert of San Bernardino Valley College, Chair of the ECCTYC Committee on Research, is overseeing these workshops with the aide of Barbara Bilson. Richard McIntosh of Cypress College is hosting the Southern California workshop and John Lovas of DeAnza College is providing the same service in Northern California.

For additional information on these workshops contact your Regional Directors, Judith Hert at SBVC, or Barbara Bilson at Santa Monica City College.

Outside English

(Continued from Page 1)

taught much writing as undergraduates. We knew how to write before we had our high school diploma in hand.

If writing is basic to learning, then the attitude that the English department alone should teach and sustain this skill is both untenable and inequitable. And the insufficiency of writing instruction in our community colleges becomes all the more blatant when our colleagues not only don't teach writing but fail to require it or give out superficial writing assignments: "Do a 500-word book report." "Discuss the causes of the Civil War." Many of my colleagues insist that no writing is assigned because students are incapable of writing, and, they say, if they insist on writing projects, students disappear to other instructors who have no writing component. This erosion of the writing act leaves the English department in a vacuum — writing becomes synonymous with our classes and ours alone.

INSTRUCTORS may be just as reluctant to assign writing as students are reticient to perform it. This reluctance often proceeds from not knowing how to cope with a writing component. The workshop breaks writing down into its process and presents this process as something manageable in every classroom from economics to auto mechanics.

With a good deal of vitality, Mrs. Hert profiled typical community college students:

—They have been able to avoid writing for a very long time.

—They did not progress from simple writing tasks.

—They often never had writing tasks.

—They can't think in a writing assignment because they are too afraid of making mistakes.

—Each student thinks all the other students write solid prose.

—They do not know the writing process.

Rankin added that many non-English teaching instructors don't know the process either and, thereby, compound the problem. With a good deal of wit, he nonetheless gave some brutally honest descriptions of faculty:

—Teachers are often not equipped to teach people to learn to write and that is what is increasingly needed at community colleges.

—We are lazy and lack the discipline to ask the good essay question. (He recollected a college philosophy instructor whose final exam question was: "Why?")

—We assume students know how to write and when we find they can't we're not sufficiently interested in helping them learn. We go off in a huff and sulk.

Both Rankin and Hert reviewed some basic principles of the writing process that gave us all greater respect for the complexities of this skill:

—Writing is a matter of acquiring, storing, retrieving information and then expressing it. It is an enormous complication tied up with many things.

—Writing is attempting to make words behave on a page.

—If writing is not practiced, it does not work anymore.

Some of their advice to all instructors included the following:

—Make writing a day-to-day habit in your classroom.

—We (teachers) must understand the writing process; intervene in it as our students practice it, helping them (especially early on) to solve some of their inability to express.

—Complacency about student writing skills will leave us with primarily fearful, confused, and failing students.

—Start students out with unassuming writing tasks rather than the "college level" essay question. They provided a sequence of such tasks to key students into:

- copying
- journal writing
- notetaking
- one to three sentence responses to questions
- summarizing paragraphs from a text
- comparison-contrast
- evaluative writing

—Cut back on your unrealistic expectations. Meet students where they are.

—Don't give up.

The purpose is not to convince your colleagues that, by god, they had better straighten up and start teaching nouns, verbs, and commas like the rest of us over in English. Rather it is to win them over to using basic, non-technical writing tasks, to generate substantive written responses, and not to see red (or write it) when they encounter "there" for "their" and faulty verb agreement. (Alas, the grammar and spelling errors will probably always be English departments' business.) The workshop, then, can provide our non-English teaching colleagues the wherewithal to teach writing right in there with frog anatomy or the data on Pavlov's dogs.

Our dividend, if we manage to sell writing to the rest of the faculty, is that acquiring this skill will be basic to students' survival on campus. Students won't be able to evade the composition class because there will be some writing required in all classrooms. And when in our English classrooms we insist that writing is a necessary skill, we may get a few less skeptics. Most importantly, with the perpetuation of writing campus-wide, more learning will accrue to students.

The workshop alone will not, however, accomplish this unity of purpose. Preparation is necessary to attract enough of your faculty to the workshop for this element to make a difference across campus. First, I recommend you enlist the support of the English faculty. Without them as a nucleus, there can be little hope of success with the project. Have them infiltrate the rest of the faculty, encouraging those otuside English to attend the workshop. You'll also benefit from the active support of the head of the instruction area, the leaders of the academic senate, and department chairmen. Plan the workshop over a two-day, eight-to-ten hour period. Ours was much too short with just four and a half hours in one day. You might consider scheduling it during those in-service days we all endure each year.

For the workshop itself, I encourage a segment of actual writing take place to remind instructors of what Rankin characterized as "the terror of staring at a blank page that our students face." The workshop should also include small work groups composed of instructors from various departments each assisted by one or two English faculty. Their purpose is to create writing tasks that could be used in each discipline. Afterwards, these work groups should meet regularly to review progress and pitfalls. Conduct another workshop, if your budget permits, several months later. According to Hert, English faculty, once they go through the workshops (and considering their prior expertise in writing) make good workshop leaders, and money from the NEH grant may be available to your school.

As this project progresses and gains momentum, as I hope it will, we in English might lobby for a course or two at our universities designed to more comprehensively train non-English faculty in how to use writing in their classrooms. The presumption throughout this, of course, has been that there are enough of us on community college faculties who are alarmed at the demise of good writing skills in our students and that we are willing to learn a new trick or two and do a bit of proselytizing to make it work. As one history teacher said to me recently, "Maybe it's time we all get into this business of writing."

The Experiment That Worked

In an experimental project involving four colleges of the Los Angeles Community College District (LACCD), writing classes using the one-to-one method of teaching composition showed significantly greater gains than did control groups taught by non-Garrison methods.

Statistical analysis of the experiment was published in April in a report by project director Jo An McGuire Simmons of the English faculty of Los Angeles City College. Besides impressive gains made by "Garrison-taught" students, the Simmons report shows that remedial classes gained significantly more than the freshman English classes, the latter being heavily laden with tasks in logic, semantics, library research, and critical reading, all in addition to writing. There was no significant difference among colleges in gain scores. This means that "the Garrison method works as well on campuses with lower-income, high minority populations as on the campus with the higher-income, low minority population." Retention was greater in Garrison classes than in the non-Garrison control classes, and teacher morale was greatly increased.

The purpose of the project was to determine the local effectiveness of techniques enunciated by Roger Garrison and currently used or adapted for use on various campuses throughout the nation.

Begun in 1977, the project proceeded in three phases: the training of faculty in a series of workshops conducted by Roger Garrison, the practicing of Garrison's method by faculty in the four colleges for a semester, and finally the measuring of the second semester of "Garrison" taught classes matched at that time with "non-Garrison" control classes.

Project classes represented both remedial and college-level courses. Measurement included pretesting and post-testing of all students alike by in-class essays on an assigned question. All pretest and post-test essays, bearing only coded numerals for identification, were at the end mixed together and blind-graded holistically by a group of teachers specially trained by Dr. Edward White, Coordinator of English Testing Programs for California State Universities and Colleges.

To facilitate the "one-to-one" tutorial instruction essential to Garrison's technique, the LACCD modified his method by providing classroom teaching aides for each instructor. For, as Simmons reports, "The heart of the method is the student-teacher conference which enables the instructor to teach with the greatest impact — one-to-one, giving individualized, step-by-step guidance" in class during composition.

PRESIDENT'S MESSAGE

Looking Ahead

With considerable reluctance, I begin this first column as current president of ECCTYC. Knowing I can never achieve the polished writing or the depth of insight of my two predecessors in this office, Gertrude Fujii and Don Seepp, I cringe at subjecting you to my stilted Victorian prose. However, I have no choice but to submit a column to our journal; you, at least, have the choice not to read these sketchy remarks.

Let me begin by thanking the ECCTYC Board of Directors for electing me to the office of President. I am grateful for this opportunity to serve you, knowing well that I can only succeed in this endeavor by relying on your continued advice, assistance, and support. Being very conscious of my own inadequacies and shortcomings, I am especially cheered by the slate of officers who will be serving with me; they bring a wealth of experience and creativity to their assignments. The officers are Judy Hert — Vice President (San Bernardino Valley College), Bill Decker — Secretary (College of the Sequoias), John Coates — Acting Treasurer (Orange Coast College), Julie Hatoff — Historian (Mira Costa College) and Gertrude Fujii — Immediate Past President (Los Angeles Valley College). A special word of thanks should go to Pat Barney (Citrus College), Jack Gill (College of San Mateo), and Don Seepp (City College of San Francisco) who, after completing many years of service to ECCTYC, ended their tenure on the Executive Committee as of June 30, 1980; we are all greatly indebted to them. Bear with me for one last kudo before I am forced to develop some topic for this column. I want to single out Barbara Bilson, editor of *inside english*, for special praise. It is she, not the members of the Executive Committee, who singlehandedly holds this organization together. This journal allows us to communicate with one another, to focus on the issues facing our discipline, to develop and present our stands on those issues, and to present a united front in our battle to maintain quality education.

As most of you are well aware, this organization has historically been a state group with membership limited to professional educators associated with the discipline of English at the two-year college. As one part of California's tripartite system of collegiate education, we maintain close affiliation with the English Councils of the two other segments of higher education in this state: the English Council of the University of California, and the English Council of California State Universities and Colleges. Because of its strong leadership in the years since its inception, ECCTYC has become recognized by our State Legislature, our State Board of Governors, CPEC, ASCCC, NEH, our State Chancellor's Office, DOE, and many other state and federal educational agencies as *the* representative of the two-year college English discipline within California. We intend to maintain, foster, and indeed broaden and deepen this sphere of influence. However, we continue to view ourselves as neither an alternative nor a threat to such national professional organizations for English instructors as MLA, NCTE, or CCCC; or to such regional organizations as PCRC, CATE, or CCTE. We make no effort to compete with such organizations; rather we continue to seek ways better to support their activities and to assist them in their endeavors, to the degree that those activities and endeavors affect two-year college English instruction within this state, our only arena of activity.

Those of you who received the June issue of *inside english* realize that the single most important issue ECCTYC confronted last year was the attempt to erode special load/differential considerations for composition instructors. Problems arose in a number of districts — for example, the San Mateo Community College District and the Santa Barbara Community College District — but Peralta Community College District, because of its unique callousness and vindictiveness, became the focal point of the struggle. Not only ECCTYC but also the UC and CSU&C English Councils considered the issues involved and developed resolutions concerning the load factor in scheduling English composition courses. Most of you saw ECCTYC's statement in our June issue; if you would like to see copies of the statements passed by the other two councils, you can receive copies of them by contacting your district directors or any of ECCTYC's officers. [See page 3]

The Peralta problem may well initiate a period of intense pressure on English Departments. In this age of financial retrenchment and budget paring, district administrations are more concerned with balance sheets than with quality programs. Since composition loads are lower than those in other academic disciplines, composition programs are exceptionally vulnerable when districts refuse to consider anything but cost. English instructors in the Monterey Peninsula District should be especially prepared to monitor bargaining sessions in their area since Mr. Tadlock, former superintendent of Peralta District, is now their superintendent. English instructors throughout the state are advised to see that their campus and district administrations, their governing boards, and their bargaining units are informed of the load/differential resolutions of ECCTYC and of the UC and CSU&C English Councils. Individuals must accept the responsibility for notifying the appropriate individuals within their own district; ECCTYC could not possibly develop an accurate list of contacts within each district, nor could it afford the clerical/mailing costs involved.

We enter the 1980-81 academic year prepared to take whatever steps are necessary to safeguard the quality of our English programs and to improve the conditions under which we labor. ECCTYC's past efforts have met with considerable success; we intend to continue that tradition.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

Funding and the Future

By TERRY MARRE
Santa Monica College and
JIM CAGNACCI
City College of San Francisco

At this writing the California legislature has not as yet passed on the 1980-81 state budget to Governor Brown for his approval. Fortunately, community college funding is not an issue this year. As you probably recall, for a second year community colleges are scheduled to be financed under AB 8, which provides, however, only a 7 per cent inflation adjustment for 1980-81. Community college spokesmen, therefore, initiated a two-pronged effort to increase that inflation adjustment to 9 per cent. First, they lobbied AB 2628 (Moore) through both houses at the end of June; this bill is the legislative vehicle for the 2 per cent increase. At the same time they worked to include the 2 per cent in the budget. As of mid July, the only threat to that increase was the Governor's blue pencil.

How does the inflation factor translate into hard cash for community college districts? According to the Analytical Studies Unit of the Chancellor's Office of California Community Colleges, the 7 per cent inflation adjustment means an additional $115 million for us next year. The 2 per cent increase will generate an additional $24-25 million and raise total revenue for community colleges in 1980-81 by about $140 million. This is an average increase for each district of 11.6 per cent as compared with 1979-80, when changes in ADA are taken into consideration. That ADA factor, among others, insures that all community college districts do not increase their revenues at the same rate; in fact, the percentage change between the past fiscal year and the coming one is wide: from as little as 1 per cent (Compton and Chaffee) to as much as 25.4 per cent (Saddleback).

All of the foregoing, remember, assumes that AB 8 remains otherwise unchanged, except for the 7 per cent or 9 per cent inflation factor increase next year.

Although our community college spokesmen in Sacramento are to be congratulated for their timely efforts, we should also keep in mind (yes, here comes the bad news) that community college budgets are about 15 per cent less than they would have been if Proposition 13 had not passed.

Worse still, if we look beyond 1980-81, the picture is bleak indeed. A recent two-day conference in Sacramento, sponsored by the California Tax Reform Association, focused on California's fiscal future. Most of the speakers and panelists — people like Assemblyman John Vasconcellos, Department of Finance Director Mary Ann Graves, Senator Albert Rodda, Assemblyman Leo McCarthy, pollster Mervyn Field, and former legislative analyst A. Alan Post — were very pessimistic. In general they not only saw no new sources of revenue, they even mentioned several bills still alive in both houses that would in effect cut revenues even further. AB 2001 (Bergeson) would permanently index state income taxes, at an estimated cost of $2 billion by the end of 1981. AB 2092 (Deddeh) would cut inheritance taxes by a third, another $200 million. Other bills take dead aim at the sales tax, the property tax, and renters' tax credits to the tune of hundreds of millions of dollars of lost revenue. That these are worthy bills causes a dilemma for our legislators. The state has been deficit-spending for the last two years and will continue through 1980-81, at which time everyone seems to predict that the state surplus will run out. Since cuts in expenditures will have to come eventually, further reductions in revenue only exacerbate the problem.

In addition, the state hasn't had to face up to the implications of Gann as yet, for no legislation has been passed to translate Gann into statute. Assemblyman Vasconcellos said recently that the 1980-81 budget would be at the current Gann limit. The mandatory inflation factors built into several of the budget programs will inexorably push against that limit — a fiscal situation that bodes ill for the future. If significant cuts must be made in the 1981-82 budget, the most vulnerable areas are, as we know, education, Medi-Cal, and welfare.

So, although the state in general and the community college system in particular will be all right next year, projected 1981-82 revenues will not be able to support current spending levels, even if the tideland oil revenues are thrown in the pot. Knowledgeable people like Assemblyman McCarthy believe it to be politically impossible to raise taxes in the near future, and new appropriations in any case will be strait-jacketed by Gann.

This is what the observers who are supposed to know about these arcane matters are saying now. The only comfort we can take is to recall their track record as prophets of California's economic future. The murky crystal balls they use have furnished inaccurately optimistic messages in the past; perhaps the more pessimistic ones currently being transmitted will be off the mark too.

"An even more thorny problem"

Though we are all grateful that Proposition 9 was defeated last June, we recognize that the financial constraints created by the earlier Proposition 13 are still with us. As seen from the discussion above, one of the greater problems we now face is the shift of our financial base from local sources to the state government. We must remember "the golden rule: he who provides the gold rules." The legislature has already begun the process of examining how we are spending state money, and we can expect that scrutiny to become intensified in the months ahead.

One area already under attack is the basic skills program in community colleges. Some legislators are shouting loud and clear about what they consider the "ridiculousness of providing elementary education to adults at the college level." After abortive efforts to formulate a consensus definition of basic skills, a compromise is being struck that would deny issuing credit for courses that are below the level of "what is traditionally accepted as collegiate work."

(Continued on Page 8)

When the Paper Monster Chews a Hole in Your Future

By FRANCINE L. DeFRANCE
Cerritos College

It finally happened. Last night I had a nightmare about the paper monster. I don't usually feel that he's haunting my subconscious, but now I cannot ignore the immense state he's in. When I do think of him, he's something of a cross between Sesame Street's lovable fracturer of the English language, the Cookie Monster, and the Phantom of the Opera, silent and deadly. Right now he's not quite a foot tall, has four arms (no legs, of course), and is spread out on my desk except for one small uncovered area about the size of this paper into which I squeeze my daily round of composition correction.

The shape he's in is not at all his fault. When school opens in the fall and I unlock my office for the first time, he usually has his first faint layer of skin. This consists of a few deadline reminders, instructions to follow the first week of class, the school catalogue, miscellaneous notes of encouragement from the President, the labor organizations, etc. I instinctively remove one of these sheets, stack it on another, and so create the clean space mentioned above.

Next, I go through the daily ritual of stopping at my mailbox which has been accumulating papers all summer. Struggling back to my office with armloads of invitations, notifications, salutations, solicitations, congratulations, and numerous book samples, I naturally unload each arm and carefully place each item on the growing appendages of my awaiting paper monster. From here it is easy to imagine his evolutionary development from September to June.

Now, as the semester hurriedly draws to an end, the Paper Monster has grown to his current outrageous proportions. It's not that I, the owner of this ogre, ever wanted to see him get so out of shape. At 35, I'm in pretty good health, can do a decent jog without getting winded, and am devoted to fruits, vegetables, and fiber, of course. But, sadly, my monster is underworked and flabby from all the carbohydrated polysaturated fatty letter paper he's been allowed to consume over this long year.

"Trim the beast"

It's not his size, though, that preys on my mind; I know why I dreamed about him. Mixed into the compost of these months are the forms for my fall schedule request, my contract for next year, and my membership card to the travel club I'm using this summer. These things must be found soon or else the trip's off, and I'm out of a job. Since I have no other job skills or training, either I trim the beast or give up the post.

It's not the first time I've had to make this decision. Just when the pressure gets too great to stand and I'm waking up on Sunday mornings and going through the morning ritual of getting ready to work only to realize when I start my car that I have one more day to "relax," I finally begin chewing off the fat from my monster-friend and slowly work my way back from May to September to locate those few precious lifelines I need. Maybe I can find out when the schedule and contract were sent to my office. If it was around February or so, it should be on the right-side pile about 40 percent of the way down . . .

Sacramento Scene

(Continued from Page 7)

Thus the basic skills issue leads to an even more thorny problem: the funding of entire programs. Sacramento funds credit courses. Every course or program that would be listed as too basic for the collegiate level could, therefore, be denied state funding. We could lose a substantial number of programs, a considerable number of students, and a corresponding number of faculty. Once the process of limiting offerings to college level courses is completed, some legislators see the next step as one to require proficiency exams before issuing degrees and/or certificates. They see the imposition of proficiency exams at community colleges as the logical extension of recently enacted proficiency exams in California secondary schools. CPEC is already exploring such a possibility at the request of legislative committees and is developing reports for the legislature in the areas of both communications skills and basic skills [see Dick Lundquist, "A Statewide Standard for College Writing?" *i.e.*, June 1980, pp. 1, 4].

One final area of major concern in Sacramento is the entire concept of vocational programs on community college campuses. Many believe that the private sector (the small, single curriculum, private vocational school or training center) provides better vocational training for students. Feeling runs high that these schools/centers are more in touch with the job market and more flexible in adapting to changes in job requirements. A small but vocal and influential lobby is suggesting that the state severely curtail, if not eliminate, its extensive and expensive program of vocational training on community college campuses in favor of a type of funding program that would provide some assistance to qualified students enrolling in vocational training courses in the private sector. Of course, the initial impact of such a move would hit hardest our colleagues in vocational programs, but all of us in departments with courses required for all students would also feel the impact.

None of these items is yet in the form of specific legislation. They are still in the "talk, advise, research" stage. However, if strong, immediate opposition is not forthcoming, they will quickly move to the action stage.

Now that the demon of Proposition 9 has been vanquished, we can expect to see a sudden surge in educational bills being submitted. Perhaps the most significant ones for us among those submitted for consideration during the last six or eight months were those affecting retirement. AB 2785 (Rosenthal) and SB 1557 (Sieroty) both concerned themselves with adjustments in retirement stipends better to keep pace with inflation; AB 2113 (Cline) was concerned with increasing the limit on earnings of certificated retirees; and AB 2578 (Johnston) was concerned with a liberalization in the policy of allowing a retiree to select a new beneficiary or name a new option. We will have to wait — but not silently, I hope — to see what the future holds in store for us, for funding our programs and our personnel.

* * *

A note from Jim Cognacci: It is with combined relief and regret that I inform you that I will soon be replaced as author of SACRAMENTO SCENE. Having recently assumed the presidency of ECCTYC, I feel it is time to pass the responsibility of liaison with Sacramento to someone else. Early this fall semester the Executive Committee will appoint a new face to assume these duties. At most, I will produce but one more of these columns while my successor is busy establishing contact with legislative staff members. Though the liaison task has not always been easy, I have found it a fascinating and enriching experience; I am sure it will prove the same for my successor.

EDGING

I edged the lawn this quiet Sunday morning
but not until I heard a power mower
up the street. Good neighbors wait, you know.
The bright blade bit into the dirt, snarling
against the concrete walk, chopping
into the prodigal grass, green with spring.
The grass had crossed a line that called it weed.

From a sidewalk crack, I pulled a straggler,
small, with coral petals damaged brown
by skateboards, bikes, and feet, and saw the bruised
unopened bud of some unwanted flower.

Our back-yard neighbor had begun to pound
and saw, struggling one more day to raise
a redwood fence atop the red-brick wall,
a pleasant fence, meant to shut out thieves.

And still I spun the blade, fighting the spread
of noxious green, training the life to stay
within the concrete boundaries, neat and straight,
a credit to my neighbors' impeccable lawns.

Well, there is nothing new in the idea
that space names grass and weed, just a fit
pedestrian thought that came while edging a sidewalk.
Yet still I wonder what edging has destroyed
and what would grow if we stilled the blade of curb
and custom,
        what small, splendid flower
        what unexpected life
        what new, surprising love.

BERT WOODRUFF
Fresno City College

inside english

Vol. VII, No. 2 **Journal of the English Council of California Two-Year Colleges** December 1980

INSIDE
inside english

ECCTYC
Looks at the Art of Writing

Garrison's approach to teaching writing needs to be augmented to provide enough varied writing experiences for the college writer.
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One teacher's sabbatical project results in one revitalized teacher and workbook of ideas to share with others.
page 4

What do astronomy, astrology, rhetoric, and grammar have in common?
page 5

Pronoun problems? She/He? Her/Him? Their?
page 8

What is ERIC? It both serves English teachers and needs them?
page 8

One English department shares its answers to burn out.
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Let's Have Them Write

By SHIRLEY SYKES
San Diego Mesa College

IT WAS the end of the first class of the semester. "Mrs. Sykes, I know you aren't going to grade this first paper, but will you please read it right now?" The young man, tall and lanky, with traces of teenaged awkwardness and acne, stood over me, his face a mask of tension.

"Of course, Jim, if you want me to." I began to read the cramped, much-marked-over manuscript.

"Is that comma in the right place? I know it's awful. I just couldn't think of anything to say. Is that semicolon right?" The questions and apologies tumbled out, giving me little chance to absorb the content — which was weak, tentative, uncertain, uptight.

An older woman approached me as I finished reassuring Jim. Ellen was back in school after fifteen years of marriage, four children, and a new divorce. "You mean we're *not* going to study grammar? But I've *got* to learn grammar so I can write. I've got to improve myself and get a job."

Driving home from the Mesa College campus that evening, I once again questioned the nature of the writing process and the purpose of developmental courses. The two students, Jim and Ellen, seemed to epitomize for me two fundamental misconceptions about the process of writing: that "correctness" must be the prime consideration, more important even than content; and that "learning grammar" automatically enables one to write well.

The second misconception is, perhaps, most easily explored. For at least thirty years, studies have shown that knowledge of grammar per se has little relation to the art of writing well. That is, the ability to correctly work through exercises involving parts of speech, to correctly identify adverbial or noun clauses, or to point out errors of verb or pronoun agreement in a work-book has little significant carry-over into one's writing. (See, for example, Constance Weaver, *Grammar for Teachers: Perspectives and Definitions*, NCTE, 1979.) "Learning grammar," then, should not be a prime consideration in the composition process, nor should it occupy a significant amount of time in a developmental composition class. Yet far too many of such classes stress grammar and workbooks above composition, even to the exclusion of all but the simplest forms of writing, such as those required to complete a workbook sentence or to show examples of certain types of clauses or phrases. The panic Ellen felt was actually with the need to write fluently and accurately, not to know grammatical terminology or to construct a sentence containing a noun clause. She, like Jim, needed to develop confidence in her latent writing ability.

Writing is a skill which is developed through practice and guidance; to state it briefly, writing is learned by writing. Only as a student begins to achieve a fluency and a sense of his own voice will he or she be ready for and receptive to instruction in grammar and syntax. Often, of course, a student may need to drill in certain stubborn areas (verb endings, pronoun agreement), but such drill should be within a specific context, the composition process, and only when the student is ready for the final stage of that process: revision and editing.

Think for a moment of a student in a typical skill class: pottery-making, say, or diving (I believe we all agree that writing is a skill). This eager student does not learn pottery or diving by listening to a series of lectures or by memorizing terminology, although these may indeed comprise a part of the course content. Rather, success comes through constantly practicing the skill—throwing and manipulating the clay or doing repeated swandives or triple gainers. The student's progress at first is awkward and tentative, but with increased experience comes increasing confidence and ability. Similarly, the student writer learns to write by becoming involved in and eager about the process of writing, by continued practice, not by listening to lectures, analyzing prose models, or memorizing grammatical terms or syntactical functions.

BUT HOW does a student achieve fluency in writing? To consider this question, we should look at the other misconception about the composition process: the idea, widely-held, that correctness is the ultimate goal of writing.

No one, of course, will deny the importance of correctness in writing. Our legal documents, newspapers, business letters, novels, how-to-do-it manuals, and even our poetry require close attention to spelling, punctuation, and correct sentence structure (even though poetry often bends the rules). But research into the process of composition has clearly shown that this writing process has several stages, and correctness is the *last* step in the process. (See, for example, Cooper and Odell, *Research on Composing: Points of Departure*, NCTE, 1978.) Far more immediate to the act of writing is the prewriting stage: brainstorming, clustering, searching for ideas, writing the first raw, rough draft, finding the ideas that spring to life in the very act of writing itself; as James Britton has said, "shaping at the point of utterance." In this first, vital stage of the process, culminating in a draft of expressive/formative writing, the student as well as the professional writer discovers exactly what it is she or he has to say and begins to determine the form best suited to carry the message. This first process, *without the penalty of grades for correctness*, should be emphasized to a far greater extent, both in developmental and freshman composition classes—through journals, free writing, and experimental rough drafts. The lack of this stage is a major cause of weak, empty, superficial essays — what Ken Macrorie calls "Engfish" — the bane of concerned English instructors.

As student writers find their ideas, voice, and audience through ungraded expressive/formative writing, they also begin to recognize the forms appropriate for reaching their audience. Only after this stage need they begin to concern themselves with correctness, the final essential quality. Fluency stems from expressive/formative writing and, as Marlene Griffith of Laney College has shown, fluency leads to form and then to correctness. Donald Murray has aptly termed these stages "prevision, vision, and revision," each dependent on the previous one. This sequence, unfortunately, is the reverse of the usual college teaching process, which places first emphasis on correctness, the next on formal rhetorical structure, and little or no emphasis on fluency.

I see Griffith's formula and Murray's sequence operating as I write this paper. My "prevision" began with a deep concern for the composition process and the need to share that concern with my colleagues. This concern, expanded in journal writing and clustering attempts, culminated in two early drafts — rambling assortments of ideas, impressions, and information. From these came the "vision" — the opening dialogue and the determination to focus on two primary concerns derived from that dialogue. The third draft I am now writing, although far

(Continued on Page 8)

Letters

[Editor's note: The following letter was received by Dr. Gertrude Fujii, immediate past-president of ECCTYC.]

Dear Gertrude:

Thank you for your letter of June 6 concerning the three public segments' resolution on workload for teachers of composition. [These resolutions were printed in *i.e.*, September 1980, p. 3.] As you may know, the Commission [California Postsecondary Education Commission] has been on record in the past several years as supporting a modified workload for teachers of composition to enable students to receive the necessary individual attention to improve their writing skills. We particularly supported the State University in its request to reduce the student/teacher ratio in remedial writing courses to 17:1.

The Commission will continue to be supportive of efforts to increase students' writing capabilities, particularly through the vehicle of the Intersegmental Committee on Writing Skills. It is my belief that the efforts of this committee — including its role in gaining legislative endorsement and funding of the California Writing Project, and its efforts to establish a statewide minimum standard for college level writing — have had, and will continue to have, a major, positive influence toward the improvement of student writing skills. Thank you for your continued work on the Intersegmental Committee.

Sincerely,
PATRICK M. CALLAN
Director
California Postsecondary
Education Commission

REDUCED LOADS *NOW*

Dear Editor:

I feel compelled to respond to Richard Reeb, Jr.'s letter in the last [Sept. 1980] edition of *i.e.*, in which he argues that English instructors "instead of concentrating on winning . . . the right to reduced loads for teaching writing, . . . should insist on writing in *all* liberal arts courses. When (or *if*) the faculties of community colleges come to appreciate the value of writing for a good education, perhaps they will come to appreciate much better than they do now the importance of reduced class loads or maximum class sizes for English teachers to do their work well."

More Letters . . .
Page 4

There's an odd mixture here of the ideal and the impractical. I wouldn't for a moment quarrel with the principle of cross-curricular writing. As far as I know, English instructors have always insisted that writing is not an activity exclusive to English classes. And indeed, we do have colleagues in other disciplines who recognize this and who ask their students to write papers and essay exams.

But to suggest that English instructors *first* convince reluctant colleagues of the virtue of writing and only *then* seek load adjustments that make the teaching of writing possible is to overlook several compelling realities:

- There are many remedial students whom instructors of transfer courses in other departments see little of, especially if the courses they teach require writing.
- Many instructors outside of English do not want to assign or teach writing. In fact, some do not even understand the nature of writing or the teaching of it. Worse yet, some cannot write well themselves. Many of these bitterly resent load differentials for English instructors.
- The most we can expect is that some instructors will regularly assign written work. But there is a great difference between assigning, reading, and grading writing; and *teaching* writing. One can't reasonably expect history and biology teachers to take time to go over papers and exams with students; or to explore the dynamics of the writing process; or to study tone, organization, grammar, usage, and various modes of writing.
- Even with sympathetic colleagues who assign written work, we are caught in a catch-22: "You teach them to write and I'll assign writing." "No, you assign writing and that practice will help us better teach students to write." "No, etc. . . ."

But even if we do make a determined effort to persuade our colleagues about the need for widespread writing (and I think we should try), what in the meantime are we supposed to do about unworkable teaching loads in composition? Mr. Reeb says that our approach is not "bold" enough. I submit that nothing could be bolder than a sweeping reduction in teaching load for community college and high school English teachers; nothing could have better effect on the teaching of composition than to say to English teachers, "OK, now it's a bit more possible to do what you know you want to do. Now you can really try some of those remarkable techniques you've been hearing about."

A pipe dream? Maybe so. But it's a pipe dream that makes sense to every English teacher struggling with too many papers and too many students.

DICK LUNDQUIST
English Instructor
Cabrillo College

INFORMATION, PLEASE

Dear Editor:

Our department uses the S.A.T., the D.R.T. (Diagnostic Reading Test), and the A.C.T. as screening devices for initial admission to our English 1A [Freshman Composition] classes. We use the following numbers for minimum admission: S.A.T. — 420; D.R.T. — 60; A.C.T. — 20. We wonder if other departments use the same tests, and, if so, what numbers are used for admission to English 1A. We are interested in knowing if any department uses some other mechanical or objective basis for sorting students for admission to writing classes.

The last time I asked the Chancellor's Office questions like these, I was told that the Office did not collect such data. Perhaps there is a source for such information that I need to know.

At any rate, I would appreciate what information you have out there. I would like both kinds — information that differs from ours and information that is essentially similar.

Thank you,
ARNOLD SOLKOV
Chair, English Department
Santa Rosa Junior College

[Replies to Mr. Solkov's question should be sent to him at Santa Rosa Junior College, 1501 Mendocino Avenue, Santa Rosa, CA 95401.]

Notices

MODERN LANGUAGE ASSOCIATION ANNUAL CONVENTION
27-30 December 1980, Houston, TX.
Write: Convention Manager, MLA, 62 Fifth Ave., New York, NY 10011.

CALIFORNIA ASSOCIATION OF TEACHERS OF ENGLISH CATE '81
20-22 February 1981, Red Lion Inn, Sacramento, CA. Speakers include Dame Judith Anderson, Maya Angelou, and Howard Fast.
Write: Hal McCane, 12915 Telegraph Rd. #D, Santa Fe Springs, CA 90670.

1981 CONFERENCE ON COLLEGE COMPOSITION AND COMMUNICATION
26-28 March 1981, Hyatt Regency Hotel, Dallas, TX. Theme: "Our Profession: Achieving Perspectives for the 1980's."
For program information write: James L. Hill, Dept. of English, Albany State College, Albany, GA 31705.

SOUTHERN CALIFORNIA TEACHERS OF ENGLISH SPRING CONFERENCE
4 April 1981, CSU Long Beach, Long Beach, CA.
Write: SCTE, P.O. Box 4427, Whittier, CA 90607.

DICTIONARY OF WOMEN WRITERS, 1660-1800
Janet Todd (Dept. of English, Douglass College, Rutgers Univ., New Brunswick, NJ 08903) is preparing a biographical dictionary of eighteenth-century British and American women writers. She would like to hear from persons interested in contributing entries.

See Upstate/Downstate (p. 6) for additional notices.

TO THE READERS OF *i.e*

For the purpose of compiling for this journal a list of innovative and notable humanities courses, we are asking that you send us titles and brief course descriptions. ECCTYC is particularly interested in cross-disciplinary classes that are geared to or might appeal to occupational students or business majors.

Also, if you have any flyers outlining special humanities programs or events outside the classroom (especially ones that bring new constituencies to our campuses), we would appreciate your sending us copies of them. Please let us know if you are planning any programs.

Thank you for your cooperation.

JULIE HATOFF
MiraCosta College
Oceanside, CA 92054
(714) 757-2121, Ext. 240

JACK GILL
College of San Mateo
San Mateo, CA 94402
(415) 574-6[illegible]

At its Spring meeting ECCTYC will be considering workload guidelines for:

1) the total number of composition students per faculty member,

2) the frequency of non-composition classes in workloads,

3) the maximum number of students in composition classes,

4) the maximum number of composition classes in workloads,

5) the amount of writing expected in classes,

6) the consideration given to different types of classes (remedial, 1A, 1B).

Please direct all inquiries and requests for assistance in matters of English composition workload to Robert Mogan, Chairperson Literature and Language Arts Division, Modesto Junior College, Modesto, CA 95350.

inside english
The Journal of the
English Council of
California Two-Year Colleges

Barbara Bilson ....Editor

Contributing Editors
Barbara Bilson
"REviews"

Gordon Taylor
"Sacramento Scene"

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Jeannette Webber

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GARRISON RETHOUGHT

The Professional vs the College Writer

By KEVIN J. RYAN
Santa Monica College

I was recently rereading an article by Roger Garrison explaining his theory of teaching writing and a perplexing question came to mind. Garrison advocates teaching beginning college writers in the same manner that professional writers learn: by self-instruction, writing solely on topics of personal interest with the guidance of an editor (the teacher). I liked this approach (especially the emphasis he places on the student developing his "writer's intuition"), but as I kept reading, I felt there was something missing.

Okay, I thought, a Chemistry major interested in Science Fiction enrolls in my English One. Is he going to put his heart and soul into an essay comparing and contrasting a Hemingway story in the anthology to a Bellow's or into one discussing the possibility of life on the other planets? Hardly a moot question. As Thoreau noted in his journal on January 30, 1852: "It is in vain to write on chosen themes. We must wait till they have kindled a flame in our minds. There must be the copulating and generating force of love behind every effort destined to be successful." And, of course, this idea is central to Garrison's method: "The immediate result of your person-to-person work with students will be the need to develop dozens of different specific writing projects or assignments, literally tailor-made for individuals. . . . (And) it can be taken as a truism that real skill can only follow real interest. This should be the major guideline for designing student writing projects."

Yes, that's right, I thought to myself. All this is perfectly true, but something is not quite right. Professional writers need . . . That's it! That's what bothers me! *Time* would not ask a *professional* writer like Isaac Asimov to write a feature essay on the Soviet grain embargo, but next semester in Poli Sci 102, Professor Smith might ask my sci-fi buff *college* writer to do so. My question: otherwise, will a Garrison-taught college writer be able to handle a topic that will be chosen for him, that he will not be thrilled about and that will require research? Furthermore, will he be able to handle an extemporaneous in-class essay exam?

The Writers' Tasks

Garrison's approach is designed more for the beginning professional writer than the beginning college writer. Their tasks are different. The professional will always write on something in his field of expertise, but the college writer will often not. Time is another consideration. The professional has (or makes) the time to revise over and over, but college writers frequently will be asked during tests to quickly formulate their thoughts on a given subject and write them out. Another frequent writing task will be to draw conclusions from reading assignments, synthesize and/or analyze the data, and relate his own ideas on the matter in a formal essay. The liberal education the college student opted to receive demands he be willing to do this, to study fields he knows nothing about and may have had no previous interest in.

Garrison rightly perceived that freshman composition students are reluctant writers because they usually are forced to write on boring topics, and this produces dull papers and hours of dull reading for the writing instructor. Hence, his emphasis on creating tailor-made assignments for the students. But once that student leaves such a composition course and confronts the grainless Russians in Poli Sci 102, he reverts to being the reluctant writer. And once those in-class essay exams come around, he may be a resistant writer — unless he feels prepared for them. Freshman composition courses should introduce the beginning college writers to the various types of writing they will encounter later in school. This is the student's immediate need.

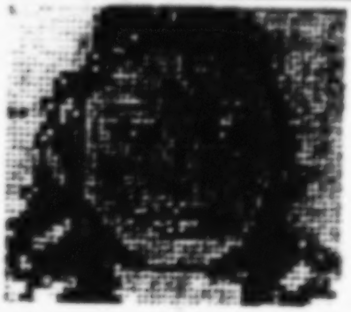
I am not suggesting that Garrison's method is incompetent, merely incomplete. I believe his one-on-one writing course is the best way to teach students the "writing process" and build confidence in their writing ability. I would follow Garrison's approach but include several impromptu in-class essays (on a single theme chosen by the teacher and related to a reading assignment) in preparation for a like midterm; a final along the same lines only longer; and at least one long essay near the end of the course that involves some research. These are the types of writing assignments the student will encounter throughout his college career, and he should be familiar with them.

The Instructors' Goals

The idea of across-the-curriculum writing fits in poignantly here. A one semester composition course will not produce expert writers; they need much more practice. And for most students, there will be only one place to get it: their other courses. But their other instructors must depend on research papers and long and short answer essay exams. Not only do they not have the time to create individual writing projects, but their goal is not to get students to write a lively essay about something they are familiar with, but to learn new information — to analyze it, weigh it, mull over it and assimilate it, and one of the best ways to do all this is through the writing process.

Also, the non-English teachers will become quickly frustrated if they find their students incapable of writing exams or term papers and feel they are being asked to do too much: teach their own material and college writing. If interdisciplinary writing is to become a reality, students must enter their other courses prepared for these types of assignments. In this way, non-English courses can act as extensions of freshman composition, instead of a forbidding new type of writing course with no instruction provided.

Upon rereading my article, I sense in places what may be considered a belligerent tone, but hope that it will be rightly interpreted as too much heart and soul put into the writing. For I think Garrison's approach is extremely viable and the correct way for someone to learn how to write. All I'm saying is that when that someone is a student, minor changes are necessary to fit his special needs, to prepare the college student for college writing.



Crazy Bus Ride

"Here come the crazies," she said
(a high school girl across the aisle,
tightening in her seat beside the window).
I saw them on the corner:
lumpish, misshapen goblins
made up, no doubt,
for some bizarre charade.
The girl, who must have seen
my widened eyes, explained:
"They're from, you know, that special school."
I heard high cackles, slurred and sloven speech
as they besieged the bus.
They flopped and slopped in empty seats
while we, the normals, cringed.
A blue-rinse lady one row up
turned back to me,
rolling her eyes in mute appeal.
I thought she'd faint or scream.

The crazies without seats stood lurching
in the aisle,
poking, fondling those who sat.
All laughed and shouted in great glee.
Up front I saw the gargoyle wench,
weirdly nubile with majestic breasts.
Wrapping her arms about her middle,
bending herself close to the knees,
she then rocked back and forth
with manic force —
panting, mouthing wild low cries
that could have been delight or pain.
Another crazie standing near
reached down and patted that convulsive head,
which stopped abruptly, turned,
and (my God!) smiled.
The blue-rinse lady rolled her eyes again
as if to say, "WHY do they let them out?"

The bus paused for some teen-age types,
provoking from the crazies raucous chants
of "College kids! Look at the college kids!"
Down their fermented grapevine
came nudge and whisper of conspiracy.

At the next stop
two of the crazies disembarked.
Macrocephalic he and dwarfish she
hugged each other off the bus
with loud farewells to those on board.
We waited for the light. I watched
the big-head with a grip on the whole world,
his penny-bank globe with bright blue seas.
A chuckling god with fragile Earth
in spastic hands.

We moved on down the street.
The buzzer sounded
as three goblins crowded by the exit. One
called out in piercing treble tones:
"Goodbye, you crazy people.
What do you want for Christmas?
I'll give you a paper bus —
a bus for paper people!"
And then it was my stop.
That night, surreal film-clips:
The grinning of gargoyles,
bubbling out of Bedlam,
winking of fond wantons.
Poor, poor blue-rinse lady:
A topsy-turvy Mobius-trip,
the ultimate in far out.

DONALD DRURY
Long Beach City College

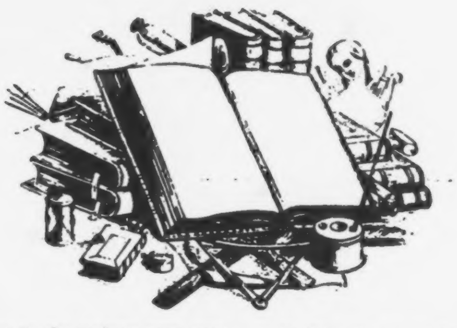
A SABBATICAL PROJECT

What's Happening in Freshman Comp

By HELENA (CURRIE) HALE
Santa Barbara City College

My sabbatical leave has ended. A revitalized teacher, I teach a revitalized freshman composition course to revitalized students. Responsible for this transformation from a burned-out teacher of one year ago are my colleagues in two-year colleges scattered throughout the state of California. Their generous sharing of expertise in teaching of freshman composition gave strong substance to my sabbatical project: *What's Happening in Freshman Composition Courses in the California Two-year College?* Forty-eight teachers participated in a 16-question interview. Over two-hundred teachers contributed their most successful writing task to establish a "Working Book."

The interviewees contributed a variety of stimulating philosophies of teaching, methods, materials, suggestions. Answers are combined into a 105-page report, valuable as a teaching aid. The writing tasks add up to 150 pages of resource materials of tremendous usefulness. All contributors to the projects were sent copies of the completed work.



A summary of similarities and differences in answers that resulted from the interviews: 1. Similarities revealed primarily that most time is spent on student papers, alone and in conference. Rhetoric is the basic thrust of the course. Group work prevails in the classroom. Most necessary qualities for successful teaching are patience and a sense of humor. 2. A sampling of differences, which are many, revealed a wide range of attitudes and approaches. All writing must be structured; the only approach is practice in unstructured writing. Writing is content-oriented; intuitive writing is best. The study of writing models teaches organization; organization results from writing. Journal-writing is juvenile; journal-writing in invaluable. Teach no literature; read and write about literature. Write in a relaxed atmosphere; write under pressure. Rewrite every paper; do not rewrite. Grade from the heart; grade by a point system. And so on.

Selected answers to 3 of the 16 questions indicate varied teaching approaches:

Q. How do you grade?

"Written work is measured by a grading scale." "Grades reflect a subjective, overall impression and count more heavily towards the end of the semester." "A double grade covers content and mechanics." "Grades are based on content and supporting material with little stress on mechanics. Rewrites accepted if assignments are misunderstood." "No grading formula keeps grades flexible and intuitive." "Grades depend heavily on mechanics. Grading scale: 90-100 = A, etc." "Revision can change grade — optional."

Q. How do you teach awareness of audience?

"Direct student to write for the reader in the dentist's office who has a common experience with the writer. As a result, students do not summarize." "When students write for English teachers, they get stuffy, or if the strain is too heavy their writing becomes fragmented. By writing to a friend they emphasize communication. This same technique of focusing on one person out of a group is helpful as their concept of audience expands." "The audience is a classmate who has general knowledge." "The teacher is the reader." "Invent an audience, experiment with different levels of expression from simple to complex. Work with an audience in writing definition and process papers."

Q. How do you motivate students to write?

"Papers turned in on time win three extra points. No second papers are accepted until the first paper is completed. This system eliminates non-producers." "This course places the main responsibility on the students who must be disciplined enough to spend five or six hours a week writing in class plus an additional eight hours or more writing and in conference." "Grades — the desire for personal approval." "Giving students interesting enough ideas." "Reproducing papers for the class to read." "Time limits and deadlines. Time put into pre-writing where students receive help in conference. The teacher working along with the student is best."

Q. Have you any additional comments.?

"Why do teachers of freshman compostion take it so seriously? They become so literal." "This is the critical course. You can't run without learning to walk. So many students need a compassionate reader of their writing — someone who has something good to say about anything and everything." "There are as many good ways of teaching writing as there are good writers. Don't bring in classic essays because some parts reflect the writer's mind which is not always clearly organized. *The New Yorker* contains short works which are clear, cuncise, and organized. The research paper is a burden and would be better as a separate course."

Writing up these answers was like looking into a Kaleidoscope, the many bits and pieces of variously shaped, brightly colored pieces of glass floating randomly, then suddenly joining to form distinct designs of endless variety.

The second part of the project, the "Working Book," demonstrates how one group of articulate thinking human beihgs is helping another group of thinking human beings in its struggle to articulate. A question, "Describe your most successful writing task — what it is, how you teach it, and why," brought a multitude of answers that covered most writing problems. These writing tasks were grouped according to their functions for easy reference as a teaching aid. They are unique in that they reflect current composition classes "in action."

The most valuable result of my sabbatical project has been the sharing of ideas and techniques in teaching this controversial course. This sharing results in ultimate enrichment of students.

The ideas I collected work. I know. I'm using them. With delight. They stimulate my students.

What's happening in freshman composition? The infinite task of teaching the infinite process of thinking.

The "Working Book" (150 pages) can be ordered at $8/individual copy and $5/each in lots of 25. Direct all orders, queries, or requests for further information to Helena Hale, Santa Barbara City College, 721 Cliff Dr., Santa Barbara, CA 93109.

ECCTYC WORKSHOP IN RESEARCH AND WRITING

By REBECCA WELCH
Saddleback College

On Friday, October 17, 1980, ECCTYC sponsored a one day workshop at Cypress College for selected community college teachers from Southern California. Richard MacIntyre, Chair of the Languge Arts Division, was a most gracious host.

One of the goals of the workshop, which was co-chaired by Judith Hert, chair of the ECCTYC Committee on Research, and Barbara Bilson, editor of *i.e.*, was to provide an opportunity for those attending to share their ideas for projects and/or written materials. Participants were given an ERIC bibliography on innovative teaching approaches and were encouraged to submit their materials to ERIC. [See page 8.]

During the morning and afternoon sessions, informal presentations were made, and participants were encouraged to pursue issues which the presentations prompted. In the process of these discussions, several themes emerged. Helena Hale of Santa Barbara City College discussed her recently completed study which synthesized successful composition strategies used by community college teachers. [see p. 4] This commentary rather naturally led to a discussion of the varied and ostensibly inconsistent approaches to compostion advocated by the teachers present. Mary Spangler and Rita Werner of Los Angeles Valley College discussed their new mastery text, and Pat O'Brien of Cypress College detailed the parallel between the strategies used for successful magazine writing and those pertinent to good academic writing. Rae Jean Popham, Co-Director of the UCLA Writing Project, concluded this discussion by noting that, in her opinion, writing is not a matter of form *or* content but a matter of process.

-Although consensus was not reached about the best approach to teaching composition, it was agreed that the development of writing skills throughout the curriculum needs to be stressed. Pat Grignon of Saddleback College talked about her work in an adjunct writing program which grants composition credit for work done in conjunction with a humanities sequence. Several other participants discussed working on writing assignments with teachers from other disciplines. Jinny Webber and Evanne Jardin of Santa Barbara City College supplemented this phase of the discussion by suggesting that journal writing be used to enhance writing skills.

At the end of the meeting, participants agreed that they had benefited from the open exchange and the positive discussion of issues. Most expressed a need for this kind of renewal and looked forward to continuing this kind of informal yet productive workshop.

More Letters

(Continued from Page 2)

THE FAR REACH OF *i.e.*

Dear Editor:

Thank you for printing the article about my workshops, "Writing Competence Across the Curriculum," in the September [1980] issue. You will be interested to learn that I have had some positive responses to it. Allan Hancock College in Santa Maria, Gainesville Junior College in *Georgia*, and Fresno City College have written to request the materials and curriculum I developed.

In the next few weeks I will be interviewing the workshop participants to see what positive effects they are experiencing this semester. I will be glad to share their opinions in the next issue of *inside english*.

Sincerely,
MARY SPANGLER
Los Angeles Valley College

Rhetoric as Implied Science

By DON K. PIERSTORFF
Orange Coast College
Long Beach City College

Astromomy is that science which studies the planets, the stars, and all the other heavenly bodies in terms of their composition, motion, size, relative position, and the like. Astrology is that system which predicts the future of mankind by examining the planets in their relationships to each of us. At one time, astronomy and astrology were married, but as astronomy became more and more scientific and astrology became more and more nonsensical, they divorced. No one has seen them cavorting together for years.

Transformational-generative grammarians — linguists, if you will — are akin to astronomers. They are engaged in the most exiting decades of their discipline since the publication of Plato's *Phaedrus*. The material they work with, *speech*, coupled with the constraints they work within — they assume an *ideal* speaker, for instance — help them to form languge models which are remarkably insightful. Interestingly, the question whether linguists are scientists is moot. Some will say that they are; others will just look at you strangely and walk away. Many of them in fact use scientific modeling, and they do it out in the open, guilelessly.

On the other hand, astrologers and too many modern rhetoricians have been at pains lately to disguise their disciplines as sciences. For example, some modern astrologers provide their clients with computer printouts of their horoscopes. There is a certain sort of scientific madness to this approach. It produces decided awe, if not abject fear in some cases, in the hearts of those laymen who have eight feet or so of crisply folded IBM paper plopped into their hands, paper sprinkled with symbols which purport their futures in no certain terms. Many newly informed astrologers' clients are astonishingly ignorant of the fact that somewhere, someone was responsible for putting those symbols into those computers in the first place. Many of those symbols represent vocabulary, and much of that vocabulary, such as *heliarc*, *gravitational restriction*, *emergent crossover patterns*, and *systemic conversion*, looks quite scientific, scientific enough to dumfound the meek until their signatures dry on their checks. At least since the invention of movable type, the pretentious among us have known that scientific terminology will cloak even the vaguest thinking, if only so long as it takes for that thinking to find its way into print. Everyone who can read knows that examples abound.

Excepting the humanistic ones, such as Richard Young, James Kinneavy, Robert M. Gorrell, Edward P.J. Corbett, and Donald C. Stewart, of course, many published rhetoricians are astrologically oriented in at least one sense: for reasons that can never be clearly outlined because they themselves confuse speech and writing, these rhetoricians represent writing as a scientific phenomenon which has somehow always existed — much as the stars and other heavenly bodies. They seem to forget that writing was invented by a bunch of illiterates.

Every rhetorician in print who blithely tosses around terminology such as "T-unit length," "psychological reality," "critical mass," "schematize," "right-hemispheric cerebral organization," and "gene-scene," without carefully defining those terms and how they fit into the teaching and understanding of writing (when he *says* that they do) is not talking about ordinary words or ordinary sentences or ordinary paragraphs or ordinary essays.[1] But he may be illustrating what a full moon does to some people.

It is just as unethical to mask a study of rhetoric, which deals with verbal artistry, by a corpus of mechanical terms as it is unethical to predict one's future on the basis of an astronomical system that is one constellation, or sign, behind the dates assigned by an astrology column 2,000 years ago.[2]

Writing is difficult to teach and difficult to learn. What we don't need more of are terms for the same old problems. Why, for example, would an English composition teacher want to say, "You are having problems with inter-propositional connections,"[3] when he can already say , "I don't understand this sentence"? The reason teachers ask students questions is to elicit responses, not bug-eyed stares.

"Writing is difficult to teach and difficult to learn."

The teaching of writing is still a people-to-people pursuit.[4] First there's writing, then there's editing, then there's rewriting. That's how the act of writing is done. There is no such thing as "the process of composition." Processes are natural; writing is not. It is barely tolerable to read stuff like, "The future of the profession [teaching English] holds a great deal of promise; we are well into the era of 'technical breakthrough'; we are at the point where we have the 'software' and the 'hardware' to do a much more effective job than we have in the past."[5]

How do you get a student to write competently? You do *not* begin by trying to define "competency." (A polar bear is like competency: you've probably never seen a polar bear, but when one comes along, you'll recognize it.) If you must, wave a grade book in a student's face. Tell him, "Look, if you don't write, you don't pass. And if you don't pass, guess whose face you'll be looking at for another semester?" He'll write, and so will those who overheard you. And you don't have to worry about dialects in an English composition class because you don't deal with them. Instead, you point out the obvious: writing is, for us, the universal representation of the English language. When you hear it, you may not understand the English of a person from India or from Nigeria or from St.Croix in the Virgin Islands. But if you write in taught, acceptable English prose to a person in one of those places, he'll respond in taught, acceptable prose. That, you'll both understand. But let's get back to the topic at hand.

Here is the noted astrologer Jean Dixon's horoscope for Geminis, for 31 July 1980:

> Friend can play key role in improving your financial status. Have a well-thought out plan in hand before approaching influential associate. A modest request is unlikely to be denied if presented at right time.
> (*The Register*, 30 July 1980, p. C-3)

Here is a statement from a fairly successful composition handbook:

> In the following pages, we will be discussing and trying out a variety of heuristics; but before we go on, I'd like to make an important remark. Even though we will be taking a rather close look at a variety of heuristics that are 'ready made,' it is perfectly feasible, and often necessary, for you to devise your own."
> (W. Ross Winterowd, *The Contemporary Writer: A Practical Rhetoric* [New York: Harcourt Brace Jovanovich, Inc., 1975], p. 90.)

The similarity between the two passages is sadly obvious: In the second quotation, change the word "pages" to the word "days," and you have another horoscope.

Those of us who read our horoscopes daily know that for sometime now there has been a moratorium on the publication of papers which supposedly deal with the origin of language, and readers have been spared the chore of reading about ding-dongs, bow-wows, and woof-woofs, lately. That moratorium is a healthy precedent. We are fast becoming bored with *heuristic*, which came from the same Greek form that gave us *eureka*. Oddly, that brings us to Archimedes and his way of determining the purity of gold, a subject only a metaphysic away from alchemy. And if you think astrologers and some modern rhetoricians are full of ersatz science, you should have seen the alchemists. If certain rhetoricians ever get a hold on their vocabulary, we English composition teachers are doomed.

FOOTNOTES

[1] For a full treatment, see W. Ross Winterowd, "Syntax, Readability, Intention, and The Real World," *The Journal of English Teaching Techniques*, 10 (Summer, 1980), pp. 21-31.

[2] That current astrology is out of tune is explained in Wallace Tucker, "The Universe: The Virgin Returns," *Science Digest* (Nov./Dec. 1980), p. 12.

[3] This term is defined and explained in W. Ross Winterowd, " 'Topics' and Levels in the Composing Process," *College English*, 34 (Feb. 1973), p. 707.

[4] This notion has been best treated recently in Clifton Fadiman and James Howard, *Empty Pages: A Search for Writing Competence in School and Society* (Belmont, Calif.: Fearon Pitman Publishers, Inc. 1979) *passim.*

[5] Winterowd, p. 708.

REVITALIZING ENGLISH FACULTY AT SANTA BARBARA CITY COLLEGE

By ELINOR FLEWELLEN
Santa Barbara City College

On Sunday, October 26, the first SBCC English Faculty Colloquium was held in the home of Jinny Webber, head of the English Department at SBCC. The monthly seminar was suggested to explore selected topics, involving all the English faculty, featuring one or more scholars or experts (!) from within the department at each meeting.

Although the colloquium will satisfy intellectual thirst, the intent is to provide relief from pedagogic drudgery. Each of us has developed some particular expertise which is of negligible use in our coursework. Some of us indulge in creative efforts (poetry, fiction, painting, etc.), and some possess specialized knowledge of areas quite foreign to the rest of the faculty (Russian culture, Irish culture, Black American culture and their attendant literary giants, etc.).

The colloquium is designed to meet the needs of the English faculty, but other interested parties are welcome. Colleagues from other disciplines, aides from the tutorial center, spouses — all are invited.

Hosting is voluntary, but no one should incur great expense in the effort. Coffee seems basic, but those who attend are grateful for whatever proceeds from the generosity of the host. The *place* is the thing. The atmosphere should foster relaxation, since attendance is purely voluntary.

The Sunday meeting, from 2:00 to 4:00 or thereabouts, seemed preferable. At the first meeting, several faculty members read unpublished poetry. Reading were Helena Hale, Joan Grumman, Jinny Webber, Evanne Jardine, and Elinor Flewellen.

It is our mutual opinion that we have hit upon an idea that will foster appreciation for each other's abilities, provide an opportunity for off-campus relaxation, and generally improve the professional climate within the department. We heartily recommend similar efforts by all departments, especially English faculty who crave relief from the steady diet of composition courses.

News from Our Regions

REGION I: NORTHERN CALIFORNIA

Directors: Joe Fitschen, Lassen College; Gordon Taylor, Yuba College.

Shasta College in Redding hosted a Regional Conference on 7 November 1980, from 9:00 to 3:00. After enjoying morning coffee and spending time getting acquainted, the participants sat down to some serious discussion. Of concern to these attending were placement and proficiency exams, changes in programs, the new general education requirements, writing across the disciplines. Following lunch, everyone gathered to continue the discussions begun during the morning session. Gordon Taylor reported on the Fall Conference of the ECCTYC Board of Directors.

REGION III: SAN FRANCISCO SOUTHERN BAY/MONTEREY

Directors: Dick Lundquist, Cabrillo College; John Lovas, DeAnza College.

DeAnza College will host ECCTYC's Northern California Workshop in Research and Writing, Friday, 13 March 1981. The purpose of the all day workshop is to provide community college English teachers the opportunity to share with each other their concerns and projects and to gather information from one another relating to the teaching of composition. Those interested in the workshop should contact Judith Hert at San Bernardino Valley College, Barbara Bilson at Santa Monica College, or John Lovas at DeAnza College.

REGION VI: CENTRAL COAST

Directors: Michael Seely, Ventura College; Jeannette Webber, Santa Barbara City College.

Region VI will hold its Regional Conference, 20 March 1981, from 9:00 to 3:00 at Santa Barbara City College. The theme of the Conference will be "How Statewide Issues and Concerns Can Smear Your Chalkboard." Those interested in attending should contact either regional director.

UPSTATE
DOWNSTATE

REGION VII: NORTH LOS ANGELES

Directors: Leonard Franco, Pasadena City College; Sister Joseph Adele Edwards, Mt. St. Mary's College.

Terry Marre, Instructor in the English Department of Santa Monica College and a member of the Board of Governors of FACCC, has written a fine monograph, *What Price Humanities*. This sixteen page publication examines what the humanities mean and what their value is in our curricula, why they have — or seem to have — declined, and what the future holds for humanistic studies. Those interested in obtaining a copy may write FACCC, 926 J St., Suite 211, Sacramento, CA 95814.

Regional Director Sister Joseph Adele Edwards will be spending the first three weeks of January 1981 in England, co-directing an interterm student tour for humanities credit.

REGION X: SAN DIEGO

Directors: Ann Clutinger, San Diego Mesa College; Elaine McLevie,Grossmont College.

Region X held its Fall Conference, Friday, 5 December 1980, at Grossmont College. Dr. Carole Rother, Associate Dean, Division of Undergraduate Studies at San Diego State University, who chairs the University Writing Committee, met with the participants to discuss San Diego State's approach to the junior level writing proficiency requirements. The State of California has mandated this requirement for the State University and Colleges system by Fall 1981. Following the discussion an election was held for the regional director, whose term will begin 1 July 1981.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

MILLER, MY STUDENTS, AND ME

By DOUG LANE
Santa Monica College

"I began to wonder if I would ever write anything presentable. And then I thought: Fuck a duck." Henry Miller, ever the iconoclast, is seen in this book struggling to speak the language of the heart. He does NOT promise to teach us how to write. He knows better.

Georgia O' Keefe said that she spent ten years trying to learn how to paint landscapes by studying other landscape artists. "All they could tell me was how THEY painted THEIR landscapes." Some things you have to learn for yourself.

"I demanded a realm in which I should be both master and slave at the same time: the world of art is the only such realm. I entered it without any apparent talent, a thorough novice, incapable, awkward, tonguetied, almost paralyzed by fear and apprehensiveness. I had to lay one brick on another, set millions of words to paper before writing one, real, authentic word dragged up from my own guts."

I'm a writer and a teacher of writing, and I am inspired by Miller's testimony. I feel about him the way he feels about some of his own influences: "My loyalty and adoration have been constant — for the same men, all throughout my life: Whitman, Emerson, Thoreau, Rabelais, above all. I still think no one has ever had a larger, freer, healthier view of man and his universe than Walt Whitman."

When Miller died last summer, he was the greatest living American writer. But he did not live to write. He was famous, yet he did not strive for fame. He was a world-famed sexual adventurer, yet he did not live for sex.

As Picasso said, "Creation is the only thing I care about." And Miller: " . . . . art, the art of living, involves the act of creation. The work of art is nothing. It is only the tangible, visible evidence of a way of life, which, if it is not crazy is certainly different from the accepted way of life. The difference lies in the act, in the assertion of a will, and individuality. For the artist to attach himself to this work, or identify with it, is suicidal. An artist should be able not only to spit on his predecessor's art, or on all works of art, but on his own, too. He should be able to be an artist all the time, and finally not be an artist at all, but a piece of art."

Miller was an action writer, as Jackson Pollack was an action painter. His words traced the flight of his spirit, which kept beating on into the continuum of time, leaving a trail of books in its wake. This kind of flying is tougher than most of us want to know: "To be born an eagle one must get accustomed to high places; to be born a writer one must learn to like privation, suffering, humiliation. Above all, one must learn to live apart."

Miller was a great man, a man worth knowing, and though he's dead, we still have the opportunity to meet him in his language: "Like every man I am my own worst enemy, but unlike most men I know too that I am my own saviour." And: "I speak in cosmological terms because it seems to me that is the only way to think if one is truly alive."

It's not always easy to remember Miller's words after reading them. They are a jumble of inspirational riffs and garbled autobiographical anecdotes. They resist codification; they are not "teachable." His prose is a sea which does not lend itself to analysis.

Schools are accredited institutions. They give credits to cooperative students. And they create icons. Miller was an iconoclast. He wasn't accredited by anyone but his friends when he wrote his first books. He was what the respectably bourgeois call a good-for-nothing.

Schools, and teachers of literature, are caught in a paradox. They presume to convey the works of great men. These words are the vessels of great, but ineffable, spirits.

Churches are caught on the horns of an analogous dilemma. The founders of great religions are almost invariably great souls, individuals who resist incorporation and generalization. But the organized orthodoxies which are instituted to preserve the messages of these great souls necessarily bastardize their messages. For how can the spontaneous be ritualized, the inspirational canonized and solemnized?

And how can writing be taught? How can students be encouraged to express their hearts instead of hiding them away in academic doublespeak? The teacher of writing is a priest, an intermediary between the great souls of the past and his students, his novitiates. His gospel includes poems, plays, novels, great speeches . . . .

I was privileged to have two very fine writers, Ed Doctorow and Joe Heller, for teachers. Between the two of them they gave me only one rule (Heller gave me the rule), and it isn't worth repeating. Both men know that there are no pat formulas or exercises which can teach the character inherent in first class writing.

The way Miller defined the word, writing ". . . is not a game played according to rules. Writing is a compulsive and delectable thing. Writing is its own reward." Sometimes it came easy to him: ". . . how it would come! I didn't have to think up so much as a comma or a semicolon; it was all given, straight from the celestial recording room . . . . I could almost SEE the Voice, so close, so impelling, so authoritative it was, and withal bearing such ecumenical import." Sometimes with difficulty: " . . . every line was written with great effort, written blindly, doggedly, without conscious realization of the meaning but with absolute certitude that it had significance."

But easy or hard, the possibility of failure was always there. And Miller failed as few writers have. He wrote millions of words which were only good enough to throw away. He was middleaged before he discovered his "voice." He had the courage to fail on an epic scale, to gamble his whole life away. And he has so much of value to say to us partly because he learned so much from making so many mistakes.

I try to remember that every time I write and every time I read what my students write.

Henry Miller on Writing, edited by Thomas H. Moore, New York: A New Directions Paperbook, 1964, 216 pages, $5.25.

PRESIDENT'S MESSAGE

Looking Ahead—“College”

For a number of years now community colleges have had arrangements with their local high schools permitting eleventh and twelfth grade students who have completed available high school courses to enroll in community college classes, in some cases for high school credits but most often for college credits. Recently, the California State Legislature passed a bill by Gary Hart which has been signed into law. This Hart Bill allows all students, kindergarten through twelfth grade, to enroll in community college classes—at the discretion of the community college district.

Because many K-12 school districts are strapped by declining enrollments and decreased funds, they find themselves unable to provide all the courses students desire. The Hart Bill looks to the community colleges as the answer to this problem. Many districts that have eliminated entire programs, such as music and art, or have severely curtailed other programs, such as foreign languages and speech/drama, or have drastically reduced elective offerings in all subject areas are encouraged by this bill to look to the local community college as a viable alternative for their students.

Presently, high school juniors and seniors who want to take college courses must obtain permission from their school administration. Then the students are concurrently enrolled in both the high school and the community college, and the college is reimbursed by the state with a portion of the students' "Average Daily Attendance" allotment (ADA). The new Hart Bill mantains this system of funding for eleventh and twelfth grade students, but provides no direct state funding for students below the eleventh grade; instead, it specifies cooperative agreements with the community college districts to cover the college costs for these students.

In addition to the possible funding problem created by the Hart Bill, there is another area of the bill that may well give community college districts severe headaches. Recently, a law was enacted that mandated successful passage of proficiency tests for all high school graduates. Students who fail these proficiency examinations will not be eligible for high school diplomas. Under the Hart Bill, these students, if they are eighteen or have permission of their school district, can opt to attend community colleges to satisfy the course work for their diplomas and to work toward a college degree.

To date, community colleges have only worked with "accelerated" high school students. The Hart Bill opens the door for remedial students. What effect will this have on English Departments? Until now, the few high school students on our campuses have been enrolled primarily in our English 1A level freshman composition course; on rare occasion, one or two have progressed to the English 1B level; and even more rarely, one has been enrolled in a transfer-elective literature course. If our district administration formulates a cooperative program with the local high school districts, we will undoubtedly find numbers of high school students, even those below the eleventh grade, enrolled in our basic skills courses. Furthermore, if some of those students are enrolled because they failed the high school proficiency exams, our courses will have to be certified as offering adequate instruction in those areas of basic skills in which the students are deficient. This could mean the wholesale restructuring of present curricular offerings and the development of several new basic skills courses which will address specific areas—for example, reading or spelling or vocabulary.

English Departments should pay careful attention to any movements their districts make to enter into cooperative agreements with local school districts. Unless they help fashion these agreements, they may find themselves faced with impossible curriculum adjustments.

JIM CAGNACCI
City College of San Francisco

The Legislators and You ——— $ACRAMENTO $CENE———

By GORDON TAYLOR
Yuba College

The Sacramento Scene is new to me and I am new to it. For a while, I will be like unto the babe in the woods or Theseus in the Labyrinth with no Ariadne to lead the way. I feel complimented, though, that the Board of ECCTYC has the confidence to entrust the job to me, and I know that it will be interesting. My greatest reservation is that Jim Cagnacci is, as they say, a hard act to follow: he is witty, humorous, and perceptive.

As was the case in June, there is not much happening on the Scene: everyone is out either campaigning (the whole legislature is to be re-elected this year) or maintaining their[*] political fences if they are running in a relatively safe district. (Love those agricultural and sporting metaphors.) And that is the point of this column: now is the time to get in touch with our respective legislators to see where they stand and to encourage them to take the right stand.

Jim tells me that the scene at the legislature will be changing, that the legislators may have to cut their own budgets and their own administrative staffs. Whatever cuts they make will have been the result of Gann's initiative of 1978 (Proposition 4, which limits the rate at which the State's budget can be increased). If all this is indeed the case, they may have to turn more to outside sources than they have in the past for their information. If we encourage the legislators properly, such professional organizations as ECCTYC can have significant influence. We have always been able to furnish the legislature and its committees with information and expert advice, but it also seems that most of the legislators respond to calls from their districts more than they initiate things on their own. Considering all this, and with a new legislature, we must increase our efforts.

The issues remain. They involve money, as usual, as well as many different people's political values and biases: the issues of part-time teachers, basic skills courses, credit and non-credit courses, instructional loads; and the outcome of probably all these will depend on how the diminishing supply of money is doled out. The one bright spot in the picture (a photographic metaphor) is the increases, this Fall at least, in the population of students (significant in relation to ADA and Gann's initiative) which should bring in some extra money.

As most of you are, no doubt, aware by now, AB 8 (Section 84700 of the Education Code on financing the community colleges) expires on 30 June 1981. The legislature must have something to take its place, or the colleges will have no money for the following year. It intends, so it was said, to produce some permanent financing arrangements, but many people are sceptical. The Chancellor's Office of the California Community Colleges has set up two committees to establish its proposals—one a financial task force of financial experts, the other a group that looks at the political consequences of the proposals made. They are currently at work and nothing is yet definite. Some committees are holding hearings in various places (sometimes called *roadshows*), but the results are as yet inconclusive. The Assembly's Committee on Revenue and Taxation is meeting in Monterey on 13 November 1980 to consider additional rates approved by the voters and a half-billion dollars that resulted from taxes levied against the unsecured rolls of several counties at the time Proposition 13 was passed.

As I write, the presidential debates loom and the election is a week away: all a spectacle to behold. No one, of course, knows how it will all come out. Anyway, people are either out of town or just waiting and not talking much. The legislature will begin organizing itself in December, start working in January, and probably start hearings and working on bills in mid-February and early March. In the meantime, let us beware of the camouflaging bills, keep in touch with our representatives, and let ECCTYC know our concerns.

TEXT OF ECCTYC MOTIONS ADOPTED ON 24 OCTOBER 1980

MOTION #1:

In light of the revised CSUC General Education requirements, ECCTYC recommends that community colleges insure that transfer certification of the written communication requirement be at least one term of the traditional freshman English Composition course (English 1A).

MOTION #2:

ECCTYC supports the principle that English faculty at each individual college be involved in determination of which English courses meet the criteria of a credit course.

MOTION #3:

ECCTYC supports the continued full funding of Basic Skills courses that meet the criteria of a credit course.

MOTION #4:

ECCTYC reaffirms its support of the finding and recommendations in the October 1979 Report of the State Chancellor's Committee on Basic Skills and urges the Chancellor and the Legislature to give this document proper hearing.

MOTION #5:

ECCTYC supports the continued full funding of ESL courses that meet the criteria of a credit course.

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[*] I suppose the grammatical inconsistency is stylistically preferable to the unwieldy and tasteless *he/she his/hers* constructions, the general and neutral *he*, *his*, etc. being politically unacceptable these days.

The Student, He

By MARGARET BOEGEMAN
Cypress College

A recent ECCTYC meeting in Southern California offered an occasion for some speculations on the sensitivity of teachers to gender designation and sex stereotyping. Holding forth at a conference table for several hours were fifteen community college English teachers, all earnestly describing their favorite teaching methods, pet gripes, political strategies, etc. After two hours of this discussion in the morning and another hour or more in the afternoon, I felt I had acquired a fair sense of the language my colleagues use to each other and to their students. They were clear and cogent speakers, impassioned of their discipline if frustrated by the conditions under which they must pursue it. I have no doubt that they are all good teachers and dedicated professionals. While they differed in methods and in educational philosophy, they displayed respect for alternative points of view.

However, for all the differences in perspectives presented, for all the different voices raised, they shared one pattern of speech which rang repeatedly in my ears. The pattern was so familiar as to be unobtrusive, yet when noticed was so relentless as to be oppressive. "When a student brings me his paper . . . ", one instructor began. "We make him go through these exercises," said another. "He gets his buns over to the library . . . " "I help him define the problem." "He really gains a useful tool." The student, he. The student, him. The student, his.

Naive that I am, I was at first surprised by this repetition. So I began to listen more carefully. Where was the student, she? Where even were the students, they? The student, he, seemed to have routed all competitiors. The student, he, had assumed exclusive possession of the checkered and capacious concept STUDENT. The student, he, appeared to be the perfect Platonic ideal. Well, is he?

Historically, He

Historically, of course, the student has for many centuries been masculine. Education has only been widely available to women in this century (and is not yet available in every part of the globe). And our basic speech patterns go much further back than a single century. I was once told by a linguist that the femnine gender in inflected languages was a late addition to the Indo-European language group. First there was animate (masculine gender), then inanimate (neuter), and only much later came the feminine, which was obviously something other than animate or inanimate — pure Immanence perhaps. Yet the origins of our language are hardly prescriptive. We no longer use thee and thou, wouldst or wilt. Our vocabulary, grammer, and punctuation canons evolve with use. Language changes as it is pressured to change by social conditions, by convenience, and by our changing perceptions of the world. So there are two points to be made regarding the paradigm of the student, he. One is the commonplace that language reflects the way we think. If we think of the world as masculine and women as something "other" (but neither animate nor inanimate), then the Platonic ideal of the student remains he. If, however, we think of both women and men populating the world, and both as animate, then the Platonic masculine will no longer do. It is sloppy, inaccurate, and retrograde.

Second, language reflects (though often lags behind) social reality, and our social reality has changed. For some time we've known that women constitute a 51 per cent majority in our nation's population. Recently, they have also assumed the numerical edge in college. Current college enrollments show that roughly 53 per cent of the students nationwide are women. At some colleges, such as the one where I teach, the scales have tipped more heavily toward the student, she, at a ratio of about five to three. So the ideal of the student as masculine is no longer justified numerically. Yet the student, she, has apparently not penetrated the minds of the instructors before whom she sits, stands, talks and writes.

As I do not believe in the lofty supposition that the student, he, stands for all students, neither do I believe, as one colleague asserted, that "there's nothing we can do about language." There is indeed: overcompensate. Use the student, she. At least it will perk up some ears — in the classroom and in the faculty lounge.

In all fairness, I should point out that this replication of the masculine image which I observed was the product neither of stuffy male chauvinism nor of antediluvian mentality. Of the fifteen instructors present, only three were men, and they were discreetly and unusually reserved during the course of the pedagogical discussion. Nor were there any instructors so addlepated as to be counting the days till retirement. The minds of these people were bright and alert; they are not the slugs of our profession but the innovators. All the more reason for my incredulity.

Innovatively, She

Could these be the same professionals who have demanded nonsexist textbooks for their courses, nonsexist language in their journals, nonsexist audiovisual materials for their classrooms? The answer has to be yes, and the next question can only be: what do we gain from introducing two genders of students in our books and films if we do not remember that both are present in the classroom? No text ever conceived could be powerful enough to counter the values conveyed by the living instructor, and no role model in a film ever so persuasive. If the instructor speaks only to and about the student, he, what message does that convey to the female majority? Can one suppose that the women are unaffected by this indifference to their presence? One might try addressing only the student, she, for a week, to see.

After several hours, when I tired of listening to the litany of he, him and his, I pointed out this verbal pattern to the group who was speaking. My remarks were met with a resounding silence. (Though one colleague tried to reassure me that we were all speaking of the masculine gender because, he said, "the guys are the ones who are the poor writers." So much for the Platonic ideal on intellectual grounds.) However, I did notice that the many discrete male students who had been used as examples throughout the day suddenly melted together and became the lumpen-students, they. The students, they, carried the remainder of the afternoon. Yet I still wondered what images remained in the minds' eye of the instructors who spoke, for even after my remarks not once did I hear a voice mention the student. she.

If we who are trained to be sensitive to words do not alter our language patterns with our consciousness, we remain as enslaved by inertia and thoughtlessness as the students we try to free. The majority of our students are women. Let us acknowledge their presence and this fact when we speak; let us recognize the student, she.

WHAT IS THE ERIC CLEARINGHOUSE FOR JUNIOR COLLEGES?

The ERIC Clearinghouse for Junior Colleges provides a number of services for practitioners, researchers, administrators, and others interested in two-year college education. The Clearinghouse provides a search service for users. Manual searches of the ERIC Junior College collection are provided free on request. These searches find 15 or fewer abstracts of documents on the topic to serve as general background information, an update, or a sample of the kinds of materials in ERIC. Computer searches of the ERIC data base are $20 for the first 50 citations and 10¢ each for additional citations. The computer searches can cover all of the ERIC system including the journal literature and be as comprehensive as needed. The Clearinghouse also works closely with a number of associations and interest groups and is always interested in supplying materials for conferences and workshops. Bibliographies can be developed free of charge for associations.

ERIC depends on contributions to stay current and useful. The Clearinghouse is interested in many kinds of documents; for example, research studies, evaluation reports, speeches, position papers, project reports, curriculum guides, "how-to" manuals, and other materials that could aid ERIC users. If you have any materials that you would like to submit, please send two copies, one of which is clear, sharp, and suitable for microfilming to the ERIC Clearinghouse for Junior Colleges, 96 Powell Library Building, University of California, Los Angeles 90024. To request searches, bibliographies, free publications, or for further information, write to the above address or call (213) 825-3931.

Let's Have Them Write

(Continued from Page 1)

more coherent and structured, is beset with mechanical and probably grammatical infelicities and downright mistakes. But if I were to stop and correct at this stage, I would stop concentrating on the "vision" — the thesis, controlling purpose, or main idea of this paper. Only when this stage is completed, when I feel I have said what needs to be said, will I polish and revise the paper and then type a fourth and, I hope, final draft, which will be checked meticulously for "correctness."

Working with the fluency—form—correctness formula, my students, Ellen and Jim, began to realize how much they had to say. As they concentrated more on voice and idea and searched for syntactical forms to carry their ideas, they began to realize how much grammar they actually know, and their "correctness factor" began to increase. Best of all, their writing developed meaning for them beyond mere red marks and grades, becoming a vehicle of learning and communication.

WITHOUT the first stage of my own expressive/formative writing, I should have been unable to generate this final draft. If I had been chiefly concerned with "correctness," I would have given up before I began. If we wish our students to learn to write well, we must recognize that composition is a vital *process*, not a correct but empty product. We must offer our students writing courses, not grammar courses, and show them how they can achieve fluency and confidence as well as correctness.

ENGLISH COUNCIL OF CALIFORNIA
ECCTYC
TWO YEAR COLLEGES

inside english

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INSIDE
inside english

ECCTYC

Looks at Teachers and Their Critics

Donald White contends that maybe some teachers outside English can teach composition more effectively than many teachers inside English.

Pages 1 and 3

The Report on Retention and Transfer (known affectionately (?) as the Kissler Report) comes to some damning conclusions about the quality of student sent on to the four-year institutions from California community colleges. Gertrude Fujii and Frank Young examine some of these conclusions and the issues raised by them — and come to some very different conclusions about our students and our teaching.

Pages 4 and 5

You are invited to a Shakespeare Celebration.

Page 2

The humanities in the two-year colleges received a needed "shot in the arm" by the formation a few years ago of the Community College Humanities Association. Now the CCHA is coming West.

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Composition Made Easy Or

A Method For Teaching Writing So Simple Even a Literature Major May Understand It

By DONALD L. WHITE
Barstow College

[*Mr. White, responding to "Outside English,"* inside english, *September 1980, p. 1, wrote the following: "I teach history, psychology, sociology, education, and orientation courses. I have also been a football coach, a teacher of health education, and statistics. I taught English in high school more than twenty years ago, and I also spent five years teaching in the elementary grades. Since I do not now teach English and so far as my present assignment is concerned I have never taught English, I believe it is significant that inside english was forwarded to me."*]

MOST OF US in the community colleges teach English even if that is not our official assignment. While this particular responsibility was never sought, it must be undertaken if we are to effectively teach the material for which we are responsible.

There are two reasons for this circumstance. First, if we are to have employment, we need students. If we wait around for English teachers to prepare students for us, we'll be out of work. Second, mastering, acquiring, or learning some information is only half the process of education. The learning process is not complete until the student can express what he has learned.

My students learn to write. I am not certain why they do this, though I suspect it is because my classes are not English classes. In English classes students write "writing." In my classes the students write "something." There is a lot of difference between writing writing and writing something. I could spend a lot of time trying to explain to English teachers how they defeat their own purposes through the attitudes conveyed and the approaches used, but I'll summarize it all by saying, "English teaching is implicitly artificial. It is irrelevant to most students, and it is based upon trivialities."

I do not have a lot of time to waste on teaching composition. In consequence of this fact all of my teaching is compressed into three lessons. The three lessons include: Expository Writing, Writing a Paper, Answering an Essay Question, Doing Your Term Paper. (Don't be picky. I know there are four topics. One of them is not specifically treated in class.)

The following are not verbatim reports of my class session because there is a much higher degree of vulgarity and spontaneity involved in the actual presentations.

FIRST LESSON:

The following chart is placed on the blackboard and each student is given a reproduced copy for his reference.

TITLE
INTRODUCTION
BODY
CONCLUSION

"In this class you will be expected to write. You will write reports. You will write essay question responses. You will write a term paper. I will teach you how to write. You will write according to my rules and my requirements.

"Rule 1: Forget all the Bullbleep they have been feeding you in English. We don't have time for that crap in this class.

"All right. Have you forgotten it?"

(Occasionally a really honest student will admit that he'd actually forgotten it a long time before he entered my class, but most students are so brainwashed by the system they pretend they did it only because I asked them to do so.)

"The first thing I want you to learn is that I don't want you to do anything you do not already know how to do. Expository writing is the normal way in which we learn to express our feelings, our opinions, our beliefs, and our attitudes. Everyone of you knew the correct structure for expository writing before a bunch of misguided composition teachers began to confuse your thinking. Now, I'm going to prove that statement."

(I enjoy this part of the presentation because I enjoy performing. The "tirade" varies with my mood and inspiration, as well as with the makeup of the class, but it is essentially the same in character from class to class and quarter to quarter.)

"George" (Here I point at the Title Block on the board). I like "George" because when the name is yelled in outrage and indignation it becomes "Jaw . . . urge."

"Jaw . . . urge" I repeat, pointing at the block entitled Title and ask the question, "What is this 'essay' about?" (We can usually agree that it's not about kidney disease or numismatics of the psi phenomenon. In fact, with very little confusion, most of the class readily grasps the idea that whatever may happen, the rest of my presentation is going to involve George.)

(Having agreed that the title of the essay, and therefore the subject of the essay, is "George," we are ready to proceed.)

"Jaw . . . urge, you are the stupidest, most inconsiderate, self-centered son of a bitch I know." (This introductory statement is accompanied by pounding on the tidy little block labeled Introduction.)

"Do you have any doubt about what this individual's opinion of George is? Is this person happy with George? Are you in any way confused about where this person is coming from? Who do you think this person is?" (Wife, boss, brother, mother, father, teacher? Would it help to know who this person is? It really doesn't matter, but for the sake of clarity and because I like a little variety, I change the author at this point to fit my creative talents for invective on that day. Let's assume I've chosen 'wife.')

"Okay, it's his wife and she's going to unload . . . wait a minute, is there anyone here who thinks that after that kind of introduction she's not going to say any more?

"That's right. It's only the beginning. What comes next?"

(Students know what comes next. She's going to prove her accusations. She's going to give examples of his selfishness and stupidity.)

"Here it is, eight o'clock, I've been waiting supper for three hours, but did you ever think about me? No, all you ever think about is yourself."

(Which charge or accusation is she trying to support?)

"You've been down there at Ernie's, drinking beer, playing pool, and losing money you know you need for a new set

(Continued on Page 3)

Notices

CCHA COMES WEST

The Community College Humanities Association (CCHA) kicks off its Western Division Inaugural Conference on Friday and Saturday, April 24 and 25. The theme is "Renewal in the Humanities." Hosted by El Camino College, the conference will be held in the Airport Park Hotel near the Los Angeles International Airport. The keynote speaker will be Henry Steele Commager, the noted historian.

The CCHA, founded in 1979 with grants from the National Endowment for the Humanities (NEH) and the Mellon Foundation, hopes to establish a network of active community college humanists who will share ideas and successful programs at annual regional conferences. This conference, the first in the Western-Pacific Division, has been designed to convey to those in the humanities practical information, such as how to write grant proposals, how to make interdisciplinary studies work, and how to organize successful outreach programs. The conference also aims to make other humanities agencies and institutions aware of the community colleges' humanities potential, and to foster cooperation with such diverse groups as art museums, symphonies, humanities institutes, and state affiliates of NEH. The CCHA sees humanities education as a necessary and continuing part of every person's education, and it hopes to engage both secondary schools and graduate institutions in a dialogue about common goals.

Registration forms and more detailed program information will be arriving at your community college via humanities division(s), or contact Dr. Margaret Boegeman, CCHA Western-Pacific Division Chair, c/o Cypress College, 9200 Valley View, Cypress, CA 90630, for additional information.

AN INVITATION TO A SHAKESPEARE PARTY

During the fall and winter of 1981-82, there will be an explosion of hundreds of educational and artistic activities taking place in Southern California, centered around Shakespeare and the Renaissance. This Season of Celebration is a reponse to three important events:

1. the remarkable multi-media exhibition from the Folger Shakespeare Library in Washington, D.C., "Shakespeare: the Globe and the World," will be in Los Angeles for two months;
2. the famous Old Globe of San Diego, its theatre destroyed by an arsonist in 1970, will open a marvelous new theatre in December or January;
3. the PCPA of Santa Maria and Solvang will inaugurate a new professional theatre company called Solvang Theatrefest.

Twenty-seven Southern California colleges and universities, public and private, have already decided to declare a Shakespeare Quarter (or semester) next autumn or winter, and the number is expected to rise to nearly one hundred. They will be sponsoring theatre productions, music and dance programs, lectures, library exhibits, special interdisciplinary courses, and Renaissance feasts and fairs. Also, they will in every way possible be taking advantage of the exhibition and the great variety of professional Shakespearean theatre productions, scholarly conferences, film festivals, special visiting lecturers, and performances of Renaissance music and dance.

Consider this a warm invitation to join your colleagues in sister institutions from the Mexican border to San Luis Obispo in this unique endeavor. For further information, please contact:

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University of California
Santa Barbara 93106 OR

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WRITERS FOR i.e.

The June 1981 issue of *i.e.* will look at literature. We welcome longer articles or brief discussions on any aspect of teaching literature at the two-year college (approaches to, problems with, or whatever). Also of interest to our readers are reviews of literature texts or media adjuncts to teaching literature.

The September 1981 issue of *i.e.* will look at writing labs. Since this issue has to be at the press by the end of July, we would appreciate your sending your contributions in as soon as possible — perhaps before the crunch of finals in June.

inside english
The Journal of the
English Council of
California Two-Year Colleges

Barbara Bilson ....Editor

Contributing Editors
Barbara Bilson
"REviews"

Gordon Taylor
"Sacramento Scene"

Advertising Editor
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Letters

WHO'S A PROFESSIONAL?

Dear editor:

Kevin Ryan may be correct with his comments on the need to modify Roger Garrison's method for teaching writing ["The Professional vs the College Writer," *i.e.*, Dec. 1980, p. 3], but Ryan misses the mark when he says the beginning college writer faces a task different from the beginning professional writer.

If you define a professional writer as someone who earns his living by writing, then the "professional" described by my colleague is an extremely rare creature. His "professional will always write on something in his field of expertise," but the professionals in the real world write what editors want, just as students try to give composition teachers what the teachers want. Like the student, the professional finds he must become a competent researcher to gain the needed expertise to write on numerous topics.

Few writers earn their living "writing solely on topics of personal interest." They write what editors are buying, or they fall from the ranks of professionals. Just as the competent student learn what each teacher wants, a professional writer analyzes his market and modifies his style to suit the publication he aims his story or article toward.

Both professional and college writers must meet deadlines. The idea that "the professional has (or makes) the time to revise over and over" does not fit reality. Pro writers, like good essay test takers, produce readable first drafts. In the newspaper business, for example, the stories are almost all first draft efforts. You don't have time to dally with rewrites when you are racing the clock.

And, as for *Time* magazine asking "A professional writer like Isaac Asimov to write a feature essay on the Soviet grain embargo," that admittedly is unlikely. *Time* is staff written. Asimov, however, probably would jump at such an assignment, if he was offered an attractive fee. He certainly has written about everything else, so becoming an expert on the Soviet grain embargo undoubtedly would be a challenge he could quickly and easily meet.

Asimov is a perfect example of the professional writer. He happily writes as an expert on science, Shakespeare, or Sherlock Holmes at the drop of a hint from an editor. He writes fact or fiction.

Even those who write exclusively in the field of fiction may find that they must write what the market demands if they are to earn a living. Not all fiction writers have the success of Ernest Hemingway — or Harold Robbins. Successful, serious writers like John Marquand have had to turn out Mr. Moto stories and some, like Conan Doyle, found what sold best was not what they wanted to write but had to. Otherwise, Sherlock Holmes' career would have been shorter.

In summary, then, the professional writer does not always have the choice of writing only what he wants about topics on which he is an expert — with all the time in the world to revise. The professional writer, in other words, has the attitudes and skills we hope our composition students can attain.

CHARLES DONALDSON
Santa Monica College

Kevin Ryan Responds:

A reply to the above letter by my colleague Charlie Donaldson will be quite simple, for the whole problem is merely a case of mistaken identity and a few sentences read out of context.

It seems that Charlie misses the mark in my fourth paragraph where I state that a "professional will always write on something in his field of expertise." I was merely taking up Roger Garrison's definition of a professional writer, which I stated in my introductory paragraph: "Garrison advocates teaching beginning college writers in the same manner that professional writers learn: by self-instruction, writing solely on topics of personal interest with the guidance of an editor (the teacher)."

As it turns out, Charlie and I are almost in complete agreement. He says that "Few writers earn their living 'writing solely on topics of personal interest.' " I agree. And I don't see how there could be any confusion as to my position, for at the end of paragraph three, I ask the questions (the point of my article): "Will a Garrison-taught college writer be able to handle a topic that will be chosen for him, that he will not be thrilled about and that will require research? Furthermore, will he be able to handle an extemporaneous in-class essay exam?" I end paragraph four with: "The liberal education the college student opted to receive demands he be willing to . . . study fields he knows nothing about and may have had no previous interest in." Maybe I should have prefaced each reference to a professional writer with "according to Garrison," but I did not think it was necessary.

In my article I am not concerned with the true definition of the "professional writer." What I am concerned about are the writing habits (whether they're the habits of a professional writer, a non-professional writer, or a house painter) that Garrison would teach a beginning college writer. And on that topic, I think my views are clear.

Charlie does make a point concerning this subject, however, that I feel I must comment on before closing. He concludes by saying that "The professional writer . . . has the attitudes and skills we hope our composition students can attain." According to his definition of a professional writer, one of those skills is turning in "readable rough drafts." Charlie should add that this is a skill mainly employed by experienced writers, mostly journalists. (I'd like to add that some news articles are "readable rough drafts," and little more.) And students should employ this skill only for impromptu essay exams. They should fully understand that writing is rewriting, that the act of creating fluent prose is not a simple process.

Composition Made Easy

(Continued from Page 1)

of tires. That's really stupid. If those tires finally give out, how are you going to get to work?"

(That's enough examples of proof, illustration, or what have you. Again, the number and type of evidence submitted depends upon the audience, the time, and my mood.)

"What is in the Body?"

(The answer is obvious . . . examples, illustrations, proof, evidence, etc.)

"Excellent. Now for the tricky part of the question, 'How much proof do you need?' "

(There are three responses to this question: (a) as much as you have; (b) as much as is required to meet the requirements of the situation or assignment; (c) as much as you feel like.)

"Now, she's told him what she thinks of him, and she's given him the reasons for her opinion, right? What does she still have to do?

"Exactly, she has to wrap it up, to come to some sort of conclusion. She's got to show him she's finished.

"Jaw . . . urge, I've had it with you. One more stinking time you come home smelling like stale beer and I'm leaving. Do you understand that? I quit. You can get someone else to warm over your oatmeal.

"What was the Title?

"What was the Introduction?

"What proof did she submit?

"What was the Conclusion?

"Okay, your final requirement then is to put some numbers into the block labeled Body. Remind yourself in some way that the Body has as many proofs as are appropriate, so write in 1, 2, 3, 4, 5, etc., etc."

FIRST ASSIGNMENT:

"Now, for your first assignment."

(After the groans subside) "Here's the assignment. Select three editorials, magazine articles, or what have you and dissect them according to the requirements established by this chart. When you are taking apart the Body, number each separate proof or argument. Tear the item out of the paper, book, or magazine. Put your name on it and turn it in at the next class meeting. If it's not ready, or you're not here, I'll drop you from the class. I don't have time to waste on this and if you aren't interested in getting it done, we can forget you."

SECOND LESSON:

At the next class meeting I collect the papers and go on with the regular subject matter. For the ensuing class I use an opaque projector to review some of the dissected articles, items, or editorials in class. Good ones and bad ones are presented. There is usually time for two of each plus one of my own. Every local paper has a "Letters to the Editor" column. I select one of the least literate, most sincere and, usually, most emotional letters, This is done chiefly to reemphasize the claim that "this is the normal and natural way to write." It helps if the sample selected is ungrammatical, poorly punctuated, and filled with misspellings. It serves to exaggerate the concept of structure.

SECOND ASSIGNMENT:

"Here is your next assignment. You will write a paper of no more than two handwritten pages in length." (Sometimes this is a paper concerning any personal opinion or view, other times it concerns a didactic response to one of the issues presented in the introductory portion of the class I am teaching. The assignment, obviously, depends upon the class.)

"Rule 2: Every written assignment in this class will be divided into the four components indicated. In this paper you will, additionally, label those components and number your proofs in the body.

"There is a third rule to be followed. Rule 3: The word 'AND' is not permitted anywhere in the paper. Put another way, I will accept only simple sentences. Anyone who does not understand this part of the assignment may meet with me in room X at time X." (This is done for the few in each class who want or need the work, and I can work with them all at the same time.)

THIRD LESSON:

When these papers are returned, the vast majority of them meet the simple requirements specified. I spend little time correcting the mechanics except where the simple sentence demand has been violated. Other errors may be marked, and I do select three or four of the most common for classroom identification. Two of the better papers are put on the opaque projector for presentation. I want to have a chance to compliment, brag upon, and gloat over some successful responses. I use a rule of thumb in working over these papers. Compliments in the form of "Great" or "You've got it" must exceed the number of negative comments on each paper. Sometimes the best I can say is, "Okay, that's a start and you didn't die. Now on the next effort I want you to do . . .," and I limit my response to one or two specific directions.

For the remainder of this class I discuss using this same structure as the basis for responding to essay questions. It is an easy process which gets off to a good start because there is rarely anyone who can identify the "title" for an essay question. They try to abstract a title from the body of the the question and after a few strained efforts they enjoy discovering the title is, in fact, the question number. "What are you going to write about? Number 2, that's what. If the teacher can't understand another damned thing you write, he can at least be told, 'I am writing about Number 2!' "

The question is restated as the introduction, and it is recapitulated as the conclusion. As a consequence the students are shown that on an essay test, three of the four parts of the structure are provided by the teacher. Their task consists solely of writing the body, that is, of listing the proofs.

"Rule 4: In my class, every essay question will be divided into the four parts. There will be the question number. The question will be restated as an introduction. The body of the response will be your answer. A conclusion, that is, a statement indicating you are through with the question, will be written separately at the end." (This requirement is reinforced throughout the course with comments, not check marks or grades.)

FOURTH LESSON:

Finally, my directions for completing a term paper are distributed. These are in two parts. One is a sample of a student term paper complete with my written comments and corrections. The other is a series of directions concerning how to write a term paper. I will not reproduce all of the material in this manual, only the initial rules.

A Term Paper Always:

1. Is typewritten.
2. Is in a binder.
3. Has a title page.
4. Has a bibliography.
5. Is written in your own words.
6. Is written after you have read something.
7. Is annotated.

If any of the above is omitted, you do not have a term paper. You will receive an "F."

As a concluding remark, I tell my students, "All of your academic writing will be expository in nature. Follow this form in everthing. The only thing that will change is the amount of material, therefore, the length of the Body."

That is my four-step approach to teaching composition. Some of my assumptions in utilizing this approach are obvious, but they deserve explicit attention because, due I think to their obvious nature, they are frequently overlooked.

ASSUMPTION 1: ENGLISH TEACHERS TRY TO DO TOO MUCH AT ONCE, AND AS A CONSEQUENCE, FAIL TO TO ANYTHING. Every red mark, every correction, every error identified is a slash at an already bloodied ego. I cannot change everything anyway, so why cause any more pain than necessary? I try to concentrate on correcting one or two problems at a time. At the same time I try to be complimentary about something. (And, sometimes, Lord love a rubber duck, that is the hardest part.)

ASSUMPTION 2: STUDENTS WANT TO LEARN BUT DON'T KNOW HOW. Terminology, attitude, approach, all obscure what the student is expected to do. Simple requirements, explicit directions, and a minimal reliance upon student understanding produce better results.

One of the paradoxes of education is that the simpler the concept to be learned, the more complex the terminology used. Ye gods, look at what a psychologist can do with "the acculturation process." Conversely, the more complex the concept, the simpler the terminology and symbol system involved, i.e. $E = MC^2$. I never mention "a thesis statement." The introduction simply represents the writer's point of view, his bias, or position.

ASSUMPTION 3: STUDENTS WANT TO EXPRESS THEMSELVES BUT THEY ARE AFRAID. They are afraid to be honest in their writing because they do not wish to be insulted, reviled, criticized, or ridiculed, especially about something important to them. They have learned the "safe" way to write is "blah." Never say anything you really think, believe, or feel. As a consequence, they write blah, and structure is not important to blah. Structure is only important when the thing being expressed is important.

Out of this mess my students come to realize I am trying to help them. Because of this realization, they attempt to improve, and most do. English teachers would probably be surprised to discover how many of their students perceive each assignment simply as an ego trip for the teacher. Each red mark is interpreted by the student as ego-gratification for the teacher.

ASSUMPTION 4: STUDENTS HAVE A DIFFICULT TIME DEALING WITH ONE IDEA AT A TIME. Simple sentences are more clear. Simple sentences eliminate many punctuation problems and requirements. Simple sentences allow students to concentrate on vocabulary rather than structure.

In closing, let me quickly admit, "I'm guilty." This approach is simplistic. This approach is dogmatic. My attitude is Pollyannish. I am crude. I am vulgar. I do derive tremendous personal satisfaction from putting on my show. In my own defense, my students do learn to write, perhaps not well, but clearly and honestly. But what the hell do you expect from outside English!

RESPONSES TO THE KISSLER REPORT

On Reading a Report of Retention and Transfer

By GERTRUDE S. FUJII
Los Angeles Valley College

A recent, much-publicized study of student retention and the transfer program between the University of California (UC) and the community colleges knells a doleful alarm that all is not well with the program. Prepared by a task force lead by Gerald R. Kissler of UCLA, the report, covering 1972 to 1978, makes some curious conclusions regarding the performance of transfer students from one segment to another and questions the quality of their academic preparation. The statistics are impressive and sobering; but before we succumb to the pained cries of the doomed and the chilling voice of the damning, I think we need to look objectively beyond just a series of conclusions based upon selected statistics.

SELECTIVE ENGINEERING OF STATISTICS

In all fairness, the report is concerned with transfer students classified as juniors during their first year at the university. (Figures in the study were not given for those who enter below the junior level, after having done preliminary work at a community college.) The report also notes that graduation rates for those high school students eligible to enter the university directly but who prefer to attend the two-year college and then transfer compare almost equally to those who begin as freshmen at the university, 72 per cent to 73 per cent respectively. By the same reasoning, graduation rates for students ineligible to enter the university but who transfer after community college work are 60 per cent as compared to 74 per cent for native freshmen. Obviously, the poorly prepared student is at a distinct disadvantage, but he could not have entered the university at all, had it not been for help from the two-year college. The observation also holds true for those who hold no high school diploma or for those who return to postsecondary education after prolonged absence. To them, the only entrance to the university is by way of the community college.

A recent statistical survey by the California Postsecondary Education Commission (CPEC) of the transfer program between community colleges and the four-year institutions (Dorothy M. Knoell) shows the enrollment for credit of community college students at a staggering 1,047,167 in 1978. In contrast, according to the California Community and Junior College Association (March, 1979), the UC enrolled 126,000, and the California State University and Colleges (CSUC), 304,000 for the same year. This means that roughly six of every ten students in public postsecondary education are enrolled at community colleges.

Because a meticulous point-by-point analysis of the Kissler report has been made by Frank H. Young of the College of San Mateo, I shall not try to refute or justify the findings of the report. Relying upon such sources as CPEC, the State Department of Finance, and the National Center for Educational Statistics, Young has answered each of the statements with conclusions of his own, which often diverge from those made by Kissler. Young's findings are revealing, for upon the same subject of the transfer student, he shows significant and contradictory information.

LOWERED STUDENT PREPAREDNESS

My second observation is that the report reflects in all segments the problem of attrition and retention, which is directly traceable to inadequate preparation. Mastery of basic skills, especially in verbal communication and mathematical computation, does not seem to differ from one level to the next. When 50 per cent of entering freshmen at Berkeley and 60 per cent of entering students at Los Angeles Valley College need remediation in language skills, the percentage is comparable, even though the latter does not practice the scholastic selectivity that is allowed the university. The fact remains that both the higher achieving high school graduate and the community college entrant need remediation.

Anyone who has a high school diploma or who is over eighteen may enroll in a community college. This policy absolutely guarantees a wide range of academic backgrounds and objectives, necessitating imagination and flexibility among faculty and programs. However, students who indicate a baccalaureate degree as their objective are given remediation, if necessary, before they are allowed to take courses that, in content and practice, compare to those taught at the four-year institutions. Paraphrasing a popular commercial advertisement, "We try harder" because we start lower.

NEED FOR SPECIALIZED TEACHER TRAINING

The third area of concern is the question of adequate teacher training. During what John Lombardi once called the "golden years" of community college teaching in the late 1950's and early 1960's, instructors coming into this newly independent segment of higher education were thoroughly grounded in basic educational skills. Thus students, fortunate enough to study with them, were well prepared to complete their baccalaureate degrees at the four-year institutions.

In recent years, however, instructors, for example in English, have come directly from the teacher-training institutions armed with master's degrees and doctorates in literature and linguistics, but often with only a token knowledge of what they would be teaching — mainly remedial and composition courses. It is no wonder that their students who need these basic skills so desperately may not do well in later university work. In fact, often the very universities who complain about poorly prepared transfer students are the ones who trained their teachers in the first place. Teaching at a two-year college, with its drop-outs, stop-outs, and lost-outs, along with its academic achievers and special career groups, requires special training and flexibility. The students deserve well qualified faculty to meet their needs.

PROLIFERATION OF REMEDIAL PROGRAMS

The fourth point that merits scrutiny is the proliferation of remedial programs. When the Master Plan for Higher Education was finally adopted in December, 1959, specific functions were divided among the three segments: the two-year college would have major responsibility for lower division work and vocational education; CSUC would offer the baccalaureate and master's program; and UC would be responsible for baccalaureate, professional, and doctoral programs, with a freshman enrollment limited to only the top 12½ per cent of high school graduates. Implicit in the hierarchy was the understanding that remedial programs would come under the two-year colleges.

Two changes are significant in recent years regarding this arrangement. First the role of the two-year college has expanded to include servicing community demands; it is now known as a community rather than a junior college. Second, remedial programs have now been instituted on almost all the campuses of the universities. Thus, many high school graduates with low threshold skills who normally would have prepared themselves at a two-year college are going directly into the four-year institutions, adding to their attrition woes.

While the community college does not claim complete proprietorship over the basic skills program, it would seem that the segment teaching this level for the longest time and developing methods and materials for it would be the logical one to assume this responsibility. Remedial programs at all levels seem to be a repetitive use of resources that may well be turned to better advantage in fields the community college cannot reach or serve.

SOME POSSIBLE SOLUTIONS

Finally, knowing that hindsight is more readily attainable than foresight and that advising is easier than devising, I suggest some possible steps to ease the woeful situation in which higher education finds itself.

First, I would recommend a return to the concepts of the Master Plan to eliminate duplication of effort and program. Not all students enrolled in the two-year colleges are remedial. Many, eligible for admission to the university, attend community college for economic, personal, and academic reasons. These, of course, are the ones most likely to succeed in later university work. Students needing remediation, on the other hand, who wish to complete their baccalaureate would take longer to attain admission status. This extra time and training can easily be supplied by the already equipped community college.

The community college, on its part, must see that comparable course work is as rigorous as that taught in the university. A step in this direction is the passing of a resolution by the English Council of California Two-Year Colleges (ECCTYC) at their fall 1981 meeting, recommending that completion of the traditional freshman composition course be required of all transfer students to both the UC and CSUC, and that this course be the one to fulfill the general education requirement for writing at CSUC campuses.

Furthermore, faculty of the two-year colleges have one peculiar advantage over their cohorts in the four-year segments. Because career advancement does not necessarily depend upon publication or research, the instructor can concentrate upon teaching and personal conferences. He can research teaching material and give time to students without jeopardizing his academic standing in the departmental hierarchy. The personal interest and special help of a concerned faculty member is often the difference between a discouraged drop-out and a heartened stick-out.

Another observation is that special training is essential for the instructor — especially the English instructor — at the two-year level. In addition to knowledge in his special field, the instructor should be familiar with problems inherent in serving both vertical and horizontal divergences among the student population. He may well find in one class an academically oriented high school graduate and a mid-career fire fighter working toward advancement in his field.

(Continued on Page 8)

Examining Some Contentions of Kissler Report

[The following is a copy of Frank H. Young's analysis of the Kissler report, as directed to the Academic Senate for California Community Colleges, and is printed as it originally appeared.]

The University of California Systemwide Task Group on Retention and Transfer, chaired by Gerald Kissler, has released some "findings" which are most uncomplimentary to the California Community College transfer function. Although some of the data presented in the Kissler Report are indeed worthy of sober reflection, the Report's convenient omission of relevant data and its frequent use of misleading comparisons make many of the Report's conclusions invalid or meaningless.

CONTENTION: A decline in academic performance of Community College transfers occurred during the early 1970's.

RESPONSE: Evidence does not support this contention. In its statewide follow-up study of the academic performance of 799 UC and 2,870 CSUC transferees from California Community Colleges, the California Postsecondary Education Commission (CPEC) concluded that "the transfer students' performance may best be summarized by noting that about two-thirds in both segments (UC and CSUC) earned grade-point averages of 2.5 and above, 21 per cent earned averages of C and slightly above and the remainder (less than 15 per cent) had cumulative averages that were unsatisfactory at the time data collection ceased" (CPEC, 1979, p. 26). Clearly, the transfer students' academic performance was most satisfactory during the 1970's.

CONTENTION: Transfer education in community colleges is weaker because the community colleges have assumed a vocational orientation.

RESPONSE: Vocational education does not dominate transfer education in the community colleges. "Semester or student credit hours enrollment in the transfer courses tops enrollment in occupational courses by a wide margin" (Lombardi, 1978, p. 25). Nor does vocational education necessarily produce academically inferior students. Eells (1943) found that only 5 per cent of 2,080 JC graduates of "terminal" curricula who subsequently transferred to four-year institutions withdrew due to academic difficulty, and he also noted that the average senior institution GPA of these students exceeded their junior college GPA. More recently, Block (1970) and Stone (1975) found no significant difference between the academic performance and persistence at senior institutions of "occupational" and "academic" community college graduates.

CONTENTION: The transfer function has become less important because the number of transfer students has declined.

RESPONSE: The important consideration is the percentage not the number of UC and CSUC undergraduates who are transfer students. CPEC (1978) reported that transfer students, most of whom are juniors, constituted 19.2 per cent of CSUC and 13.1 per cent of UC Fall 1977 total undergraduate enrollments. By way of comparison, the Fall 1979 CSUC and UC junior classes constituted only 23 per cent and 21 per cent, respectively, of total undergraduate enrollments (Department of Finance, 1979). Furthermore, "two-thirds of CSUC graduates have completed course work in the California Community Colleges" (Fernandez, 1980).

Perhaps more enlightening are the findings of an extensive study performed for the American Council on Education which revealed that 52 per cent of 1968 first-time, full-time, two-year college students had transferred to a four-year college by 1972 (Holstrom and Biaconti, 1974).

CONTENTION: High school graduates now strongly prefer to enroll directly into four-year institutions rather than transfer from community colleges.

RESPONSE: A National Center for Education Statistics (1976, p. 77) survey of the plans of high school seniors found that 30 per cent of these students planned to attend a two-year college and then transfer to a four-year institution. Only 22 per cent planned to enroll directly into a senior institution.

CONTENTION: In 1976 and 1977, the number of well-prepared community college transfers to UC had declined.

RESPONSE: No specifics are given. Perhaps the remark alludes to the general decline in students' reading, writing, and mathematics skills, a decline which is permeating ALL levels of education, including the University of California.

CONTENTION: Transfer students suffer a significant drop in GPA during their first term after transfer.

RESPONSE: This phenomenon of "transfer shock" has been well documented ever since the famous Knoell and Medsker study (1965). What Knoell and Medsker emphasized (and what the Kissler Report conveniently omits), however, is that the difference in "native" and "transfer" student GPA tends to disappear by the time of graduation (see, for example, the Moughamian et al. (1978) study of the senior institution academic performance of 10,500 transfer students).

CONTENTION: Transfer students do not do as well as "native" students who entered the UC system as freshmen from high school and persisted to the junior year. The transfer students earn lower GPA's, suffer higher attrition, are more often on probation, and take longer to complete degree requirements.

RESPONSE: This is the favorite "apples and oranges" comparison made by those who expound upon the academic "inferiority" of transfer students. UC enrolls the academic top 12.5 per cent of high school graduates, many of whom never make it to the junior year (UC systemwide enrollment figures show 24,107 freshmen in 1978 but only 19,518 sophomores in 1979, a decline of 19 per cent. Ref: Department of Finance, 1979, 1980). The academic performance of these elite survivors is then "compared" with that of the transfer students, *55 per cent of whom were originally ineligible for admission to the University as high school graduates* (University of California, 1978). But originally-eligible and originally-ineligible students differ in academic ability. Consequently, the *only valid comparison* is that between native students and originally-eligible transfer students. CPEC (1979) reported that originally-eligible community college transfers to UC campuses in 1977-78 compiled an average GPA of 2.88, an average which compares most favorably with the 2.85 GPA earned by first-time UC freshmen in Fall 1977. Even the Kissler Report admits that "those students who were eligible for admission to the University of California from high school but chose first to attend a Community College have always done well." Perhaps the Report should also acknowledge the large number of students "salvaged" for University education by the California Community Colleges.

One final thought: It would be a mistake to dismiss ALL the "findings" of the Kissler Report. Certainly the Report's contention that "the gap between the performance of Community College transfers and (UC) native freshmen who become juniors is increasing" should encourage each community college to continually assess the efficacy of its transfer function. However, the evidence to date overwhelmingly supports CPEC's (1979) conclusion that "the transfer function is still significant in the California Community Colleges" (p. 36). Lombardi (1978) warns that "it would be a serious mistake for the community college to adopt a benign neglect of the transfer function" (p. 27). Students still aspire for the baccalaureate degree; vocational students still need the liberal arts courses embedded in the transfer curriculum if they are to have a realistic chance for career advancement; and, the promise of upward mobility for the disadvantaged can only have meaning if they are offered both transfer and occupational programs.

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News from Our Regions

UPSTATE
DOWNSTATE

REGION I: NORTHERN CALIFORNIA

Directors: Ken Cooney, Shasta College; Gordon Taylor, Yuba College.

Joe Fitschen (Lassen College) resigned as ECCTYC Director from Region I, and Ken Cooney, Chair of Language at Shasta College, was elected to take his place.

REGION III: SAN FRANCISCO SOUTHERN BAY AND MONTEREY

Directors: John Lovas, DeAnza College; Dick Lundquist, Cabrillo College.

James Fetler, instructor at Foothill College, received the 1980 Short Fiction Award from the Iowa School of Letters, University of Iowa's respected creative writing program, for his collection of short stories entitled *Impossible Appetites.* [A review of this book will appear in the June 1981 *i.e.*]

REGION VII: NORTH LOS ANGELES

Directors: Sister Joseph Adele Edwards, Mount St. Mary's College; Leonard Franco, Pasadena City College.

On 2 December 1980 the English department chairs of Region VII met at Pasadena City College. In the absence of Sister Joseph Adele Edwards, Len Franco acted as chairperson. Possible topics for the statewide meeting to be held in San Francisco in November 1981 were discussed.

Barbara Bilson (Santa Monica College) was elected in December to serve a three-year term as a member of the Delegate Assembly of the Modern Language Association.

Rae Jeane Popham (Santa Monica College) helped coordinate the 1980 Chancellor's Conference on Composition held 6 December 1980 at the University of California, Los Angeles. Two community college English instructors gave presentations — Stephen Montgomery (El Camino College), "The Idea of a Writing Center" and Barbara Bilson, "Rescue, Reject, or Remediate: What Should the Community College Do?" — and numerous members of community college English departments participated in the all-day conference.

REGION IX: SAN BERNARDINO

Directors: Jack Mitchell, San Bernardino Valley College; Jim Moore, Mt. San Antonio College.

Mt. San Antonio College hosted its annual Writers Day Festival, 28 February 1981. Jim Moore, Chair of English at Mt. SAC, coordinated the Festival. The participants heard discussions on various types of writing — fiction (juvenile, mainstream, sci-fi, fantasy), play and TV scripts, journalism, biography, poetry — by experts in the field. Among those attending were Ray Bradbury, Art Seidenbaum, Luis Valdez, Michele Gallery, John Weston.

Judy Hart (San Bernardino Valley College) is acting as a consultant for an NEH grant written by the American Association of Junior and Community Colleges to encourage interdisciplinary work between the humanities and the vocations. At a four day conference sponsored by the NEH and held in Los Angeles in February, Judy assisted the teams (composed of a dean, an humanities instructor, and a vocational instructor) from Sacramento City College and from Los Angeles City College in preparing their projects.

REGION X: SAN DIEGO

Directors: Ann Chelinger, San Diego Mesa College; Elaine McLevie, Grossmont College.

At the Fall conference held Friday, 5 December 1980, at Grossmont College, Shirley Sykes, from San Diego Mesa College — Evening, was elected regional director for the term beginning 1 July 1981, replacing Ann Chelinger.

Evening Student: Jogger At Eighty

Skinny as 1, around and around in ciphers,
He runs through millions, this dizzy heir,
Rebuffing time and distance like an early Stare
That slowly looked on Eden into space.
Tethered to strength season, like an evening spider,
This ancient man, slipping youth from age,
Delivers himself from self, the boy replaced,
And spins through rings, and sweats, a lasting fighter.

A film of Dante run at Chaplin speed,
He's giddy on circles, delights in heat like a clown.
Flushing, in his own applause, he pummels the ground.
At last he walks, hoards his privacy.
His toughness shines; he's leathery, sword swallower
Slick, lean as a throat. He gulps new air.

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PRESIDENT'S MESSAGE

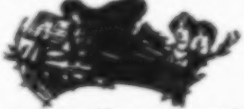
An ECCTYC Perspective

What has ECCTYC been doing this past year? Because we work quietly, not seeking publicity for our activities, English instructors frequently are unaware of the scope of our activities, both professional and political. At the urging of a number of my colleagues, I want to devote this column to informing you of at least some of the areas in which our members are involved.

The ECCTYC Board of Directors has established an on-going liaison with the Academic Senate for California Community Colleges (ASCCC). Our immediate past-president, Dr. Gertrude Fujii (LA Valley), is our liaison with that group, attending their meetings as a representative of ECCTYC. At the ASCCC last October in Los Angeles, she served as our official representative, joined by ECCTYC Board members Julie Hanoff (Mira Costa) and Joe Fitschen (Lassen), both of whom were representing their campus Academic Senates. The ASCCC has appointed one of their Board members (Edith Conn of Ventura) as liaison representative to our meetings.

Recently, the ECCTYC Board established a Load/Differential Committee, headed by Bob Mugnis (Modesto). This committee is charged with studying inequities throughout the state and providing assistance to individual districts with problems of load. The committee will serve as a clearinghouse for information/materials that will assist English instructors who are attempting to bring their district into line with general practices throughout the state. [See *inside english*, December 1980, p. 2, for more details. Direct inquiries to Robert Mugnis, Chair, Literature and Language Arts Division, Modesto Junior College, Modesto, CA, 95350.]

Our organization is continuing to maintain close liaison with the State legislature.



A smooth transition was accomplished when this position was transferred to Gordon Taylor (Yuba). He maintains a close watch on legislative activities and secures information on bills affecting education currently under consideration; he then reports to us through his column, "Sacramento Scene."

Three of our members are serving on legislatively mandated statewide committees under the direct auspices of the California Postsecondary Education Commission (CPEC). Gertrude Fujii is a member of the Intersegmental Writing Skills Committee; Ann Chatinger (San Diego Mesa) is a member of the Basic Skills Committee; and Jim Cagnacci serves on the "Blue Ribbon" Committee on Writing Skills/Standards.

Additionally, we have maintained close liaison with the University of California (UC) and California State University and Colleges (CSUC) English Councils, our equivalents at these two segments of higher education. Not only has the policy of meeting jointly with these groups been continued, but also we have named specific liaison agents to these councils: Marlene Griffith (Laney) as liaison to the UC English Council and John Lovas (De Anza) to the CSUC English Council. A system has been developed with the CSUC Chancellor's Office that allows ECCTYC to appoint one of its members to the Literacy Requirements Committees of individual state colleges. Presently, seven ECCTYC members serve on committees at their local state colleges: Lee Boston (LA Valley) at Northridge, Kevin Burns (Long Beach City) at Long Beach, Jim Cagnacci at San Francisco, Ted Stevenson (San Diego Mesa) at San Diego, and Bert Woodruff (Fresno City) at Fresno. We hope to conclude arrangements with several additional campuses.

Because of ever-increasing emphasis on ESL instruction at our campuses, the ECCTYC Board has initiated steps to establish formal liaison with the California Association of Teachers of English to Speakers of Other Languages (CATESOL) organization. A letter to that effect has been sent to Dr. Clifford Rodrigues, current president of CATESOL. Our hope is that a strong and effective relationship between our organizations can be developed, utilizing the expertise of both groups. We intend to appoint Dick McIntosh (Cypress), chair of our ESL Committee, our liaison representative.

An ECCTYC representative has been given a seat on the California Writing Projects Advisory Committee. This year Jim Cagnacci was appointed to that committee. We are also attempting to establish a liaison with the State of California's English Liaison Committee, a subcommittee of the Commission on Higher Education for the State of California.

Judy Hert (San Bernardino Valley) and Barbara Bilson (Santa Monica) have begun a series of invitational workshops, entitled Workshop for Research and Innovation in Composition. The first such workshop was held for the southern regions at Cypress College on 17 October 1980, and it proved most successful. In fact, five articles in *inside english* for December 1980, were products of that workshop. The second workshop, for the northern regions, is scheduled on 13 March 1981 at De Anza College.

Our hardworking secretary, Bill Decker (College of the Sequoias) is presently compiling a statewide directory of English department chairs/contacts for each California community college; this directory will contain names, addresses, and telephone numbers and should, therefore, prove invaluable to all of us.

Under the masterful direction of Gertrude Fujii, ECCTYC has finally completed every step of the process necessary for incorporation. As you well know, in this present day world incorporation is a necessity for any large professional organization.

The ECCTYC Board has already developed plans for an invitational state con-

(Continued on Page 8)

$ACRAMENTO $CENE

The Name of the Game Is Wait and See

By GORDON TAYLOR
Yuba College

The word in Sacramento is gloom. The governor's message was gloomy. The financial picture is gloomy. The Scene, however, looks about the same as ever. The people there seem as they usually do: not exactly cheery, but going about their business as though it were pretty much as usual, attempting to keep things afloat (nautically speaking, that is) in spite of the usual inflation and the somewhat unusual shortage of money to pay for it.

Everybody is saying it: the State's surplus is almost gone, and now we must prepare for the periods of great austerity that will surely follow. And, of course, if everyone says it, surely it is true. The first part is obviously true; the surplus is being used up. The second part is not so obviously so; once we adjust to operating within the annual budget. some say that the normal increases in revenue will keep the State running, that the great crunch will be for 1981-82 only (see FACCC's *FACCCTS*, December 1980, p.3). In any case, it seems safe to say that the State's government will be a mite smaller in the future than it is now, although that seems hard to imagine given its proclivities to grow and extend its influence.

No doubt most people are familiar with the main points of the Governor's proposed budget. As it relates to the community colleges, it allocates $919.3 million, down from the current $1.3 billion. The amount was arrived at by using the formulas in the current law and then subtracting $10 million "to accommodate current fiscal restraints." It proposes no increases of any kind to any fund or categorical program unless some adjustment is required by present laws. It does contain, however, $8.1 million for deferred maintenance and special repairs, $5 million of which comes from the one-time, unsecured revenue from the property tax (referred to in "Sacramento Scene," *i.e.*, December 1980, p.7). Chancellor Jerry Hayward anticipates a difficult budget session for the community colleges and notes that we will be competing with other agencies. This session, he says, "will require a high level of knowledge and interest by all community college interest groups and organizations."

The Chancellor's Office has a package of bills to introduce that it hopes will take the place of AB 8, which expires in June. The package will be sponsored in the Senate by Alfred Alquist, chairman of the Senate's Finance Committee; a sponsor in the Assembly has not as yet been determined. The bills will be introduced in the first part of February; the legislative committees will have to wait the required thirty days before they begin to hear them and, likely, will not pass them on to the legislature until well into March or April. It is easy to foresee the usual delay that the schools have to suffer each year before they know what their financial status is. If the past is any hint of the future, it will be well into the summer before the legislature finishes its work on the schools.

The bills are intended to cover the two major types of expenses: operations and capital outlay. The first part (four articles) covers general funding, categorical funding, appropriations, and attendance accounting; the second (eight articles), general provisions and definitions, planning and evaluation procedure, major construction projects, maintenance, equipment replacement, remodelling, appropriations, and external funding. Although these proposals are comprehensive and detailed, it is too early to be worth going into their details.

The Chancellor's Office will also attempt to get some kind of parity for the community colleges with the K-12 districts and the universities, including 8 to 9 per cent for inflation, a 2 per cent factor for growth, 1 to 2 per cent for equity funding (to compensate for the different sizes of community college districts) for a total of 11 to 13 per cent. Will the CC's get it all? We shall, of course, see.

Some other items of more specific interest:

— In June 1980, the California Postsecondary Education Commission's (CPEC) Policy Evaluation Committee (PEC) directed the Intersegmental Committee on Writing Skills (ICWS) (got all those?) to form a special Blue Ribbon Subcommittee (BRSWS) of composition teachers "from all levels and segments of California Education [sic]" to write a statement "of those minimum proficiencies that a student must possess before enrolling in the transfer-level freshman composition course offered in each public college or university in the State." On 27 October 1980, the ICWS endorsed the BRSWS's statement, and on 15 December 1980, the PEC approved it and presented it to CPEC. On 19 January 1981, CPEC adopted the standard and resolved to send it to the State Department of Education and recommended that it be sent to the various academic senates, "the English councils, and to any other appropriate bodies, for comment" and asked that "the segments report back to the Commission with their comments on the Statewide standard by June 1, 1981." The pertinent part of the standard reads: "A student who is admitted to the transfer-level freshman composition course should be able to write essays showing adequacy in the following: 1) selection of a controlling idea appropriate to the given writing task; 2) the coherent development of that idea to a reasoned conclusion; 3) use of sentences that demonstrate some structural variety and that contain language appropriate to the audience and the purpose; and 4) control of the conventions of standard written English (relative freedom from such errors as fragments, run-together sentences, faulty agreement, and improper pronoun reference) and of mechanics (capitalization, spelling, and punctuation)." Ah, yes, there is nothing like a bit of bureaucratic prose, acronyms and all, to brighten one's day; and, if experience serves, we should have a statewide standard or a statewide non-standard within three or four years.

— A new bill, AB 507, took effect on 1 January 1981 and revises the bilingual programs. It says that the programs are to lead the student to English, to provide more instruction in English as the student progresses; and it increases the number of bilingual classes. Students may now, however, through a specified method, leave the program. The bill also mandates a bilingual program when there are twenty or more students whose native language, other than English, is the same. Also, as I write, I am told that some new policies regarding bilingual education are coming out of Washington.

No doubt, by the time you read this in March, many of the details will have changed, but things should be more fixed for the following issue.

Reading a Report

(Continued from Page 4)

No longer is just a master's degree or a doctorate sufficient to meet the requirement of this fascinating student mixture.

Still another observation is that pooling of experience and knowledge, especially in the area of basic skills, could eliminate duplication of time and resources. The two-year college faculties have been teaching basic skills long before "basic" became a front-page word, and, consequently, have developed learning centers and teaching techniques that may well be shared with other segments. The wheel of remediation has been reinvented time and time again, but, with the addition of a few spokes perhaps, its shape and function remain essentially unchanged. The community college instructor can share his experience; the university professor can share his research on the art and science of the learning process. Much can be accomplished to provide opportunities for both native and transplants who need extra help.

Another suggestion is that the four-year institutions consider returning to the semester schedule. Kinder's report documents the fact that students are taking longer to graduate. Perhaps one quarter is not enough for them to learn all they need to know. Students at all levels may benefit from the longer learning time. The semester system would also then correlate with secondary schools and most community colleges.

Finally, doubt-casting to the contrary, much progress in the relationship between the segments has been made. I am thinking particularly of the English discipline which, through its three English Councils — UC, CSUC, and ECCTYC — has been able to consult and mutually benefit. For example, when the campuses of CSUC were mandated to develop a third-year level writing proficiency test, their English Council agreed to have community college English representatives sitting on their campus-wide test committees, especially since two-thirds of the transfer students attend a CSUC campus. In the case of UC, teaching intern programs have been initiated between their English departments and those of two-year colleges, so that masters and doctoral candidates interested in teaching at the two-year level would have practical experience interning under experienced master teachers.

These, then, constitute my suggestions for the retention of students and improvement in the transfer program: a return to the concepts of the Master Plan, more specialized training for instructors, pooling of experience and resources, and a return to the semester schedule.

The community college has been and should continue to be an integral part of higher education. It provides higher education for the lower educated, and in so doing, performs a crucial service to those to whom the university door would be barred, were it not for the open door of the community college.

President's Message

(Continued from Page 7)

ference to be held at the San Francisco Drake Hotel in November 1981. Heading the committee on physical arrangements and catering are Don Stepp (CCSF) and Jim Cagnacci. Responsibility for the program is in the hands of Marlene Griffith and John Lowe. John Callen (CCSF) will be handling publicity and reservations. Working as needed with all these people will be Jack Gill (College of San Mateo).

Though I have made a point of some of our liaison work, I have done so because our various involvements are relatively new endeavors. I assure you that we are continuing to work with other agencies and professional groups. Judy Hert is our liaison with the Educational Testing Service and with the CSUC Testing Program; she also serves as our liaison to the Community College State Board of Governors. Gertrude Fujii continues to provide liaison with the Faculty Association of California Community Colleges. Our contact with the private colleges and universities is Sister Joseph Adele Edwards (Mount St. Mary's). Bill Decker continues to provide liaison with major professional organizations, such as the Modern Language Association, National Council of Teachers of English, CATE, and the Pacific Coast Regional Conference. We also have a number of very active committees in addition to the ones I have mentioned: Literature and Humanities, chaired by Jack Gill; Publications, chaired by Barbara Bilson; Composition, chaired by Dick Lundquist (Cabrillo); Basic Skills, chaired by Ann Chalinger; Grants, chaired by Gertrude Fujii; and Budget/Finances, chaired by John Coates (Orange Coast).

Last but not least, there is the major star in our crown: *inside english*. Without a doubt this is one of the best professional journals in existence and one of the most popular. Major, if not sole, credit for the success of this publication must go to Barbara Bilson, editor of the journal. She is a tireless worker, an expert editor, a true professional. Because of the excellence of her publication, we have achieved the recognition, politically and professionally, that we now enjoy.

I hope that this listing of our activities has not been a tiresome repetition of items you already know, but rather that it serves to inform you of the multiple areas of concern to your ECCTYC Board and of the variety of activities in which ECCTYC is representing you.

JIM CAGNACCI
City College of San Francisco

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UPDATE:

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inside english

Vol. VII, No. 4 Journal of the English Council of California Two-Year Colleges June 1981

What Do We Do About Literature?

By JOHN C. LOVAS
De Anza College

FOR A COUPLE of years now, the De Anza English Department has expressed serious concern about the state of the literature program. We have made a number of efforts to attract students and stabilize enrollments: retitled courses, minimized schedule conflicts between literature courses, scheduled only in prime time, published expanded course descriptions emphasizing the relevance and accessibility of the literature. Some of these efforts had modest effects, but overall the literature enrollments continue to be thin, some of them downright unhealthy. A year ago, two faculty members, Nell Sullivan and Gary Cummings, proposed an entire restructuring of the literature curriculum: much of their proposal was bold, thought-provoking, imaginative. Most of us had moderate to serious reservations about the proposal. We discussed it and possible modifications at two meetings. This fall, in the context of the General Education requirements revision, we proposed a single, introductory course in literature to serve as a primary General Education course. However, except for the cosmetic changes mentioned in my second sentence, we haven't done anything yet. In fact, our approach to this problem has, so far, been hit-and-miss, lacking in commitment, full of wishful thinking and self-pity.

We manifest all of this in our meetings with two identifiable attitudes: (1) sarcasm and cynicism and (2) hopeful desperation. After much reflection, I think those two attitudes are based on two underlying assumptions, beliefs, fears: (1) the study of literature is dead; or, (2) the study of literature is dying. As a consequence, those of the first attitude figure whatever we do about the literature curriculum is doomed whereas those of the second attitude want to do something, if only to insure that the program goes to its grave in dignity. Ironically, we are having great difficulty doing ourselves what we manage to teach our students: carefully observe, record, analyze, and organize a set of facts so that a problem is clearly stated and possible solutions are identified. For what it's worth, we are not alone. What I hear in conversations with other department chairs and what I read in the professional journals indicate that declines both in literature enrollments and in faculty morale are widespread. But those who have written on the subject have some useful things to say, notions that may help us confront our concerns.

In *Profession 80*, an MLA publication, J. Paul Hunter, former English Department chairman at Emory University, opens his essay "Facing the Eighties" this way:

> The future is not really my area of specialization, but even someone with credentials in prophecy, astrology, and palmistry would surely be intimidated today by having to forecast the next decade in institutions of higher learning . . . . I have no easy answers to offer, I do have some things to say about our professional ideals and the way we apply them to specific situations, for whatever surprises the eighties bring, the key to our survival will surely lie in how comfortably we are able to bring to bear on those situations some of the ideals we have inherited from centuries of humanistic thought (p. 1).

Hunter's entire article is worth reading, but as a backdrop to some of my analyses and suggestions, I'd like to quote Hunter extensively. (The headings are my additions):

> **On Composition as a Way Out**
>
> All is not, however, sweetness and light—or enrollment and FTE—in contemplating the Joy of Composition, and any euphoria about writing clinics as eternal redemption centers needs to be grounded in some basic psychological realities and historical remembrances. For all its conservatism, the academy is prone to faddism, and faddism of the worst possible sort—the sort that catches onto trends late and picks up momentum even as the reasons for their inception disappear and metamorphose into altogether new needs. One other note of caution about too heavy a dependence on writing courses: we must be prepared for the inevitable disillusionment of our colleagues when they discover (again) that heroic efforts to rescue literacy as a phenomenon do not, after all, give them classrooms full of sophomore silk purses (p. 2).
>
> **Rethinking Traditional Courses**
>
> Another kind of curricular innovation I want to talk about is one we have not had much luck with in the seventies; it involves the individual writers. The configuration of courses in most English departments today looks so familiar to most of us that we can scarcely imagine a different one without imagining a wholly different set of curricular assumptions and values. But there may be different ways of approaching the goals implicit in traditional humanist values, and I would hope that in the eighties we might explore some alternative methods of presenting to our students the several great traditions that make up our heritage (p. 5).
>
> **Who Is the Student? Who Should Teach?**
>
> The fact that we are now teaching future doctors and lawyers and farmers and computer designers and labor negotiators, rather than minions of ourselves who will perpetuate a shrinking circle, ought to exhilarate rather than depress us, but it does mean that we may have to think differently about the way we ask students to come to us for our expertise. And it is precisely those members of the profession who are suspicious of frill courses and gimmicks who ought to organize and teach in new structures, for they will know the distinctions that need to be made, the questions that need to be addressed, and the substance that needs to be preserved and made manifest (p. 6).
>
> ***The Problem of Attitude***
>
> A theme that has been running through my essay involves academic attitudes: the tendency to resist change, even when it involves only the reconstruing of cherished beliefs or the repackaging of truths that we want to be self-eloquent in the forms familiar to us. If the academic world is to survive at all, in any recognizable form, into the twenty-first century, the reasons will surely be that we have found a way to channel our rich humanistic heritage, to house our best ideals, to ground our highest principles in the developing realities of a world changing, a world adjusting to non-expansion of population and economy, diminished energy resources, and a lessened sense of expectation (p. 7).

Hunter's emphasis on the role academic attitudes play in preventing us from making effective change make sense to me. However, those situation

(Continued on Page 8)

INSIDE
inside
english

ECCTYC

Looks at
Literature

Do we demand less of our literature students now than our colleagues did fifty years ago? What changes in teaching literature have occurred between then and now? Two studies provide some interesting data and lead, perhaps, to some disturbing conclusions.

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According to Gary Hoffman, film IS a form of literature—and he sets out to prove it.

page 4

Can we be TWO-year colleges when our students usually take longer than two years to complete their studies?

page 5

Donald Pratt presents a "method of teaching science so simple even a paleomicrobiologist can understand it."

page 5

Santa Barbara City College's English Department held a series of workshops that, according to Evonne Jardin, have helped to create a community of colleagues.

page 5

★

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Notices

WRITERS FOR *i.e.*

In December we also hope to begin a new regular column (how regular depends on YOU) called "What I Did When . . ." This column will be where you will share with your colleagues how you solved a particular teaching problem or handled a specific situation. Such a brief discussion might show what you did the first day of the semester in your Introduction to Literature class; or you might demonstrate how you began the poetry section to a seemingly recalcitrant class.

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inside english
The Journal of the
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Barbara Bilson ....Editor

Contributing Editors
Barbara Bilson
"REviews"

Gordon Taylor
"Sacramento Scene"

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SACRAMENTO SCENE

(Continued from Page 7)

fees for services that it renders to students. A technical problem in the bill is that the B of G does not render services directly to students, but the author's intent, apparently, is to authorize districts to charge tuition if they wish to and to deter what is referred to as frivolous enrollments. 2) AB 1994 (Konnyu) would authorize charging each student a registration fee of $25.00 per semester. The revenue would have to be spent at the college or facility where the student is enrolled, although the district could retain a portion for its administrative costs. If this bill were enacted, the 700,000 students would pay around $35,000,000, and the State would reduce its allocations accordingly. Some analysts see this fee as a first step toward a tuition, as well. 3) SB 890 (O'Keefe) would allow a student body organization to impose a fee not to exceed $5.00 for specified purposes.

—SB 429 (Speraw) would include "salaries of student service employees" (instructors, instructional aides, librarians, librarians' aides, counselors, counselors' aides, and some other certificated employees) in computing the 50 per cent of the budget spent on education.

—According to AB 175 (Hannigan), the Employment Development Department could pay for projects under the California Work-Site Education and Training Act of 1979, a move that could exclude the CC's from participating in local contracts under the CWETA.

The CCC Chancellor's Office is asking for $1.09 billion for the next fiscal year, an increase of 9.7 per cent. It is also sponsoring eleven bills. Among them: 1) the main bill, SB 842 (Alquist), is the major finance bill (the basis of which I reported on last time) and would replace AB 8 under which we now operate. 2) SB 841 (Alquist) is a funding bill to provide actual cash, but it is really a spot bill (it reserves a spot on the legislative calendar) that appropriates money to the CC's for the fiscal year 1981-82 in amounts to be specified later. Hearings are now under way on these bills, and they should get to the full legislature during the first or second week of May. 3) SB 936 (Stiern) deals with construction, repair, and maintenance and raises the amount of money that districts can spend before getting the State's approval.

Other items: AB 1149 would authorize CC districts to seek approval for a flexible calendar directly from the Chancellor's Office. AB 1726, AB 1729, and AB 1730 would streamline the Education Code. There are bills that would index the State's income taxes; allow tax credits to citizens, businesses, and industries; allow exemptions to the income tax for interest, dividends, heating and fuel bills.

Republican leaders in the Assembly are proposing changes in the tenure laws and linking their proposals to the schools' financing bills. They want to raise the levels of the teachers' competence, overhaul the seniority system so that districts can retain the competent teachers and not the merely old ones, change the disciplinary processes, change provisions in the collective bargaining laws to give districts more discretion over what is negotiable, streamline the current processes for fair hearing that would give districts a bit more power than they now have in dismissing a teacher; and they want to improve retirement benefits with a 4 per cent increase across the board in addition to the usual 2 per cent annual increase.

An interesting tid bit: U. S. Senator S. I. Hayakawa wants to get an amendment to the U. S. Constitution passed that would establish English as the official language of the United States. It would, in effect, prevent the use of any language other than English for official purposes.

LINGUISTIC GEM OF THE MONTH: A federal agency exists that actually calls itself the U. S. Commission on Radiation Protection.

Letters

Dear Editor

A NEW VENTURE

Dear Editor and Readers of *inside english:*

Starting a publishing company may not be every English teacher's fantasy, but we have long thought about bringing into print and visibility what larger presses ignore. Originally we considered publishing first novels; then we thought of publishing life stories of working people—a project similar to the community publishing being done so well in England. Early this year it occurred to us that the best reason for a publishing venture was the need for a book of writing by and for our community college students.

So we started Leopold-Littleberry Press (a name that honors both of our late fathers). We selected 12 essays from four colleges, and with the help of our colleague, Marie Wilson, we collected biographical information and pictures of the student writers, all of whom are or once were enrolled in community colleges. We found what seemed to us an appropriate title—*Look Who's Talking*. We selected paper and typeface, designed layout and cover, and found the work both more difficult and more rewarding than we ever anticipated. But we have a product. We hope that *Look Who's Talking* will serve the needs of students and of faculty, and if it does, we hope that eventually more and more community colleges will be represented.

The biographies together with the writings show various ways of *how* different people begin to write. The collection makes a statement about *why* to write: to put into language ideas and experiences so that others, too, can understand them. The people writing here don't usually find their way into print or into public visibility, but this, of course, is the underlying reason we are publishing.

We are launching our venture in the pages of *inside english*—through this letter, through an advertisement in the last issue and one in the next issue. We have also sent a copy of *Look Who's Talking* to each community college English chairperson in California. We hope you will take a look. We hope you will like what you see, and we hope you will place an order. If you can't locate a copy, write us and we'll be glad to send you one.

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COMPOSITION (?) MADE EASY

Editor:

Just in case some impressionable young teachers read Mr. White's story ["Composition Made Easy," *i.e.* March 1981, pp.1, 3], let's set the record straight:

1) most students learn to write in grade school — that is, they learn how to approximate the spoken language in terms of written symbols;

2) "expository writing" is *not*, by anybody-except-Mr. White's account, the "normal way in which we learn to express our feelings";

3) there is *no* evidence from educational research that any of Mr. White's methods or materials "teach" writing or help students learn to write better;

4) "simple sentences" are not suitable for adult expression — "simple," we assume, refers to basic sentence patterns children learn at about age two.

On a positive note, Mr. White's concerns seem real enough, but his remedies utterly fail to alleviate the student-writing syndrome; if he detects change in his students' writing, it's the normal change associated with going to school, maturing, and practicing composition, regardless of any particular course of study.

The research in rhetoric (some two thousand published studies of any statistical,corroborative, or follow-up value) should convince any interested teacher of the following:

1) written composition is an extension of the writer's personality — it reacts to regimentation, arbitrary limits, and even "friendly advice" just as the writer does in the flesh;

2) change in writing style reflects development of some aspect of the writer's personality (and in the case of school game-playing, an adaptation of the writer to school games);

3) the only pedagogy known to help students write "better" (in terms of school rhetoric) is directed rewriting, particularly when it offers students a choice of alternative expressions.

Finally, since Mr. White's own writing is an inconsistent mix of first-person narrative, direct address, dialogue, and excess verbiage; and since he boasts about imposing severe restrictions on student writing style and form, it follows that his students who "learn to write," as he says, actually learn to imitate Mr. White, no doubt for the purpose of obtaining a passing grade.

By "no doubt" here, I mean that linguistic analysis of Mr. White's writing and that of his students would show a high correlation between letter-grades and imitation of teacher's writing style (in this case, lack of style).

Be more careful next time,
Karl Staubach
Diablo Valley College

THANK YOU

Dear Editor:

Never thought I'd make a center fold!!

Thanks for the wonderful spot in *i.e.* Have had fourteen requests and checks, of course, for copies of the *Working Book*.

i.e. is a great contribution to all of us.

Helena Hale
Santa Barbara City College

Literature Courses—Then and Now

By MIRIAM B. BECKWITH
Center for the Study of Community Colleges

Like their colleagues in other disciplines, two-year college literature instructors are associated with an institution that is constantly changing and that prides itself on its ability to adapt, shift, and respond. Literature classes themselves appear to reflect this tendency to change. Is it possible to chart which aspects of literature instruction have changed and which have remained constant?

Data from two studies — Leonard Vincent Koos' examination in 1924 of junior college literature courses and the Center for the Study of Community Colleges' 1977 survey — provide a solid basis for looking at the kinds of change and the degree of change that have occurred in literature courses. Among the issues Koos investigated was the extent to which course work in high school and in junior college overlapped. His analysis of the types of assignments in high school literature courses, the course goals, and the use of class time provides a perspective for the findings of a study—sponsored by the National Endowment for the Humanities and conducted by the Center—that examined the instructional practices in humanities courses, generally, and in literature courses, specifically.

READING ASSIGNMENTS

One marked change is the sharp decline in the number of pages that students are required to read for a literature course. In 1923, the median page requirement was 2,127; whereas in 1977, the average page assignment was 788. Another and perhaps more meaningful way to look at the change in the number of pages assigned is to examine the requirement in terms of each class hour. Koos showed that the average literature course met for eighty-two hours and required twenty-nine pages per hour. Today some colleges are on the quarter system and others on the semester; some colleges offer three units per course and others five units. Amidst this variation the course that most logically compares with those reported by Koos is a five-unit semester course that meets an average of eighty-six hours and requires nine pages of reading for each class hour.

Certainly, this dramatic decrease accompanies an enormous change in the background and experience that students bring to the classroom now as compared to Koos' time. In his study Koos found that the average high school literature class required 1,780 pages of reading. Although no figures are available for current high school classes, various educational spokespersons and articles attest to an alarming absence of either breadth or depth in the reading experiences of recent high school graduates (Prichard, 1970; Mertes, 1972; Schlegel, 1978).

However, a positive change is the variety of reading materials now available and so utilized by two-year college literature instructors. Whereas Koos found that almost all the selections assigned were contained in anthologies, the 1977 study showed that instructors made limited use of collections of readings and relied more heavily on complete works in paperback form.

OTHER INSTRUCTIONAL CHANGES

Both studies examined the use of class time. Koos' study indicated that one-third of the class time was devoted to instructor lectures, 40 per cent was spent in recitation, 17 per cent on activities such as class discussion and student reports, and 9 per cent on quizzes and exams. The findings from the Center's study revealed the following allocation of class time: instructor's lectures, 40 per cent; class discussions, 33 per cent; quizzes and exams, 10 per cent; viewing and listening to media, 9 per cent; and students' oral presentations, 8 per cent.

Clearly, the major difference in the use of class time is that the formal recitation procedure in which the instructor asks students to demonstrate verbally their knowledge and familiarity with the assigned material has essentially disappeared as a pedagogical device. Recitation has been superseded by a greater emphasis on class discussion, a less formal mode in which students can demonstrate their mastery of factual material and both discuss and clarify their ideas and responses to the reading materials. In addition, contemporary instructors have the option of using various forms of media to expand upon salient concerns and to enrich students' reading experiences. Interestingly, the amount of time devoted to lectures and quizzes and exams has remained basically the same during the fifty-year period.

In examining the work expected of students beyond the reading of literary selections, Koos found that 40 per cent of the institutions required oral reports of students and over 80 per cent required a written paper with an average length of 4800 words. The Center's survey did not ask instructors if they required oral and/or written reports; rather, instructors were asked about the importance of these two activities (as well as others) in determining students' grades. Twenty-five per cent of the instructors did not respond at all to the item on oral reports; this may mean that they do not include such reports as a part of the course. Another 40 per cent indicated that oral reports were not included in determining grades. Responding to the importance given to outside papers, nearly 60 per cent of the instructors replied that such papers counted as 25 per cent or more of the grade; another 30 per cent required outside papers but considered them as less than 25 per cent of the grade. The above responses indicate that today's literature instructors not only require outside papers more frequently than they do oral reports but attach more importance to them as well. However, current findings indicate that these papers are much shorter than the papers described by Koos.

INSTRUCTIONAL GOALS

Have the goals of literature courses undergone as severe an alteration as have the reading requirements and the emphasis on written and oral work? No, rather there appears to be a continuous thread between what contemporary instructors believe the primary objectives should be and the objectives desired by their classroom predecessors. Over half of the instructors polled in the Center's study felt that the most important objective of their literature course was to develop critical thinking. Instructors cited in Koos' study also considered the development of a critical sense as their primary objective.

CONCLUSIONS

Perhaps what is most surprising in this fifty-year perspective on literature courses is the constancy of certain elements. Instructors' goals for students remain basically unaltered, as has the allocation of class time to instructors' lectures and quizzes and exams. The instructional aspects that have shifted most sharply are those over which instructors have less control and those for which trends in the larger society seem to have necessitated changes in pedagogical practices.

That the amount of assigned reading in today's literature courses has dropped enormously, that students' papers are considerably shorter, and that formal oral reports are required less frequently reflect a general decline in these skills. The lower schools seem less able to teach basic literacy skills than they were in earlier eras. The consequence is that students today arrive at postsecondary institutions poorly prepared to read, write, and even speak in their native tongue. Since the teaching of literature is obviously linked to the literacy skills of students, the instructional program has been modified and, in many cases, made less rigorous.

But instructors have, at least tacitly, contributed to the change. They have consented to new policies instituted by many colleges to cope with a new, heterogeneous student population. These policies have served to further erode curricular and instructional authority. For example, punitive grading was abolished: students unable to do what was required should not receive an F grade. Rather, they could be given a "W" (Withdrawal), "I" (Incomplete or In Progress), "D" (Dropped), or a number of other similar marks to indicate that they dropped the course without penalty. Also, institutions abandoned the practice of probation or suspension for students who did not make satisfactory grades. In addition, many colleges have dropped course prerequisites and no longer require students to have program counseling. Thus, the common pattern of today is students dropping in to take courses, dropping out of school without penalty, and then dropping back in again at another time.

What can instructors do to combat some of the trends that have affected the course changes reported here? First, they can work to bolster the curriculum in the secondary schools. In the past decade California secondary schools have reduced their English requirements from four to three years, expanded the size of the classes, and, in response to decreased public and financial support, helped to create unprepared graduates.

Secondly, literature instructors can become more involved in their professional associations and the publications, like *inside english*, affiliated with those associations. The association itself is not a panacea for improving the language competencies of community college students, but with active support from its members it can become an effective lobby for increased English requirements and more rigorous standards AND increased fiscal backing for the secondary schools. The association can also help instructors share information and strategies. The Center's studies on two-year college faculty — *What Effects the Program* and *The Two-Year College Instructor Today* — have shown how isolated instructors have become and how important it is that they interact with their colleagues.

Lastly, instructors need to challenge those institutional policies that say to students that it is all right to take a casual, uninvolved attitude toward their courses. Faculty should make clear to students what the course expectations are and follow through with appropriate grades when students don't fulfill the requirements. In short, instructors can do more than read these findings and shrug their shoulders in weary resignation; they can take some positive steps.

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THE LIVELIEST LITERATURE OR
Is Bergman Really Gynt's Peer?

By GARY HOFFMAN
Orange Coast College

Academe is never completely tooled-up for a new form of literature. Probably, if a higher education based on academic disciplines existed in pre-Biblical days, the spirits of the scholar-wizards would certainly cringe on hearing that "literature" now includes non-oral, initially-written-down stories.

This kind of shock is not new: Shakespeare did not assume equal importance with Homer in literary studies until over one hundred years after his death; Romantic poets like Coleridge and Wordsworth were not worthy of literary study at Oxford until the 1950's; some major American universities held off serious study of American literature, including Melville, Hawthorne, and Dickinson, until well into the 1950's. In fact, into the 1930's scholars argued whether the study of "literature," then centered on poetry, could allow any novel to gallop through the gate. Perhaps nothing is judged worthy until academe builds proper jargon and theory to corral the new form or artist. A more important reason for scholar-stammer over the novel was that Fielding, Austen, and Dickens were thought of as entertainers for popular tastes; certainly their novels could not be blooms from Apollo's garden.

Film has suffered from this same prejudice. But some films are beginning to be accepted as literature. After all, they illuminate life's complexities through fresh storytelling—fusing plot, characterization, imagery, and style to suggest meaning.

ENTHUSIASM COMPROMISED

Over the past five years film courses have sprouted in English departments across the country. Thoreau should have been so lucky with his beans. The professors who have cultivated these courses have discovered that film forms a vital new literary genre or form; they also seem afraid to admit it. Since film has primarily been thought of as entertainment or, at best, a visual art, for an English department to give film the same status as "real" literature has been about as likely as canonizing a saint while he or she is still eating meat and potatoes. For instance, in giving film literary status, English departments have unconsciously compromised their enthusiasm in one of three ways:

(1) If the campus film history and appreciation course has not been donated to the theatre arts or photography departments, English departments fence it knowing the course is safe turf. There is the assumption here, carried over from other historically oriented humanities courses, that because a film introduces a new convention, it is worthy of study. Maybe, but innovation itself does not make something a great work of literature. Most are flim flam, films totally lacking in mystery and complexity and easily reduced to simple prose statements. Early, obvious examples include Melies's *Trip to the Moon*, Porter's *The Great Train Robbery*, or Griffith's *The Lonedale Operator* with their innovative use of dissolve, montage, and close-up, respectively. But let's face it; most of the movies from the archives could never pretend to be as rich as Chaucer or Faulkner.

(2) Some English departments know the appeal of popular culture studies and so offer American film genre courses: comparisons of historical, social, and political dramas; westerns; musicals; horror movies. This focus encourages use of films like *Rosemary's Baby, The Birds, The Wild Bunch, Butch Cassidy and the Sundance Kid, Z, Zabriskie Point,* and *Bang the Drum Slowly.* This is fast-food film that could never compete with complex literary art but could, with difficulty, compete with primetime television or the collected works of Rod McKuen. Most of these films draw instructors' attention because of their commercial success or socio-political dimension. The commercial success or political effectiveness of a film or written work has nothing to do with constituting great literature, although great literature can be commercially successful or politically effective. Books and films that are basically of commercial appeal linger in the memories of money-makers and sentimentalists. Films primarily involved in cultural or political statements are finally important only to historians and sociologists.

(3) Some departments have muffled their guilt by teaching "film and novel" courses, a good way to exclude films worthy enough to be great literature on their own terms and, instead, encourage the viewing of films that rely on the original novel as a literary crutch. Such skeletal remains can include films like *Sound and the Fury, Moby Dick,* or *Farewell to Arms.* The fresh verbal texture that made these novels original and living is stripped away and replaced with the current, fashionable, cliche look and pace expected by a mass audience, or a sterile, drama-made-for-classroom look expected by English teachers. The end result is the same: the complexity of the original novel is flattened.

FILMS *ARE* LITERATURE

What English departments need to admit, however, is that some films make great stories because they are richer than just faithful or "interesting" reproductions of written literature. They are more than just famous entertainments and cultural documents, or interesting visual designs and statements on film aesthetics, or introductions of innovative technical and stylistic conventions.

They are great for older, flesh and blood reasons. They bring alive a complex, often ambiguous, psychological, philosophical, moral point of view through careful, uncompromised meshing of plot, characterization (dialogue and acting), setting, and visual style. Although they demand a new visual awareness, for the most part these films demand the same literary analytical care to understand them; the same literary intelligence to absorb them; the same literary sensitivity to be touched by them, as the literature of Homer, Chaucer, Shakespeare, O'Connor, or Faulkner demands.

Over the past twenty-five years especially, many of the great storytellers have been drawn to film instead of the other literary forms. In another time Bergman, Bresson, Chabrol, Fellini, and others would have been great dramatists or novelists. For them, and the relatively small public that celebrates them, film is more than alive. It forms almost a religious core, something that is believed in as one of the most crucial commentaries on life. It is like the young man in *The New Yorker* claimed: Whether his future wife might be a Christian or Jew, Democrat or Republican, was a matter of little consequence to himself. But he could never marry anyone who did not like Bergman.

My fear is that the academic literary world will recognize these films long after they lose their vanguard freshness; when they are most vulnerable to being easily classified as examples of this or that aesthetic principle or such and such literary movement. On the other hand, that would be nothing new. It is the script of a very old story.

A FILM BIBLIOGRAPHY

I have ponted out what kind of film should not be considered as great literature and list below which films are good literature. Finally, the most convincing arguments that show how these films are the liveliest literature can be made only when these films are seen and discussed in particular. Graduate English departments do not provide such a forum, but with the general criteria I emphasize above, perhaps this is something English departments need to do themselves, first viewing these films by using in-service funds or by coordinating student body and community service film series, then meeting to discuss them.

The films included here that are based on "old stories" have been done in such a revised, uncompromising spirit of their own, that they stand alone, without using the old "script" as a literary-confirmation-crutch. To hint at why these films attract my attention, I have grouped them and their directors under arbitrarily picked thematic concerns, but their very inclusion in this article should suggest that each film has dimensions that fall under not only the other thematic groups here, but countless other ones.

The following films look into family closets exploring initiation and blackmail: Bergman (Sweden)—*Virgin Spring, Wild Strawberries,* and *Cries and Whispers;* Bellochio (Italy)—*Fist in the Pocket;* Scorsese (USA) *Mean Streets;* Malle (France)—*Murmur of the Heart;* Oshima (Japan)—*The Ceremony;* Fellini (Italy)—*Amarcord;* Pinter/Hall (England)—*The Homecoming;* Fassbinder (W. Germany)—*Jail Bait;* Rohmer (France)—*The Marquise of O;* Chabrol (France)—*The Rupture;* Demme (USA)—*Handle With Care;* Berri (France)—*The Two of Us;* the Taviani brothers (Italy)—*Padre Padrone;* Borau (Spain)—*Furtivos.*

Many literary films deal with the overflowing of love and the dilemma of intimacy: Truffaut (France)—*The Story of Adele H., Soft Skin,* and *Jules and Jim;* Chabrol (France)—*Just Before Nightfall* and *Le Boucher;* Varda (France)—*Le Bonheur;* Schlesinger (USA)—*Sunday Bloody Sunday;* Fassbinder (W. Germany)—*Ali: Fear Eats the Soul* and *The Bitter Tears of Petra von Kant;* Tanner (Switzerland)—Middle of the World; Rohmer (France)—*My Night at Maud's;* Fellini (Italy)—*La Strada;* Resnais (France)—*Hiroshima Mon Amour;* Shinoda (Japan)—*Double Suicide;* Losey (England)—*The Go-Between;* Blier (France)—*Going Places* and *Get Out Your Handkerchiefs.*

The following films deal with jugglers and saviours, exploring the nature of artistic or spiritual sacrifice: Goretta (Switzerland)—*Wonderful Crook;* Bresson (France)—*Pickpocket, Au Hasard Balthazar,* and *Man Escaped;* Bergman (Sweden)—*The Magician;* Herzog (W. Germany)—*The Mystery of Kaspar Hauser;* Fellini (Italy)—*8½;* Buñuel (Spain)—*Simon of the Desert;* Truffaut (France)—*Day for Night;* Passer (Hungary)—*Intimate Lighting;* Tanner (Switzerland)—*La Salamandre;* Kawalerowicz (Poland)—*Joan of the Angels?;* Downey (USA)—*Greaser's Palace;* Toback (USA)—*Fingers;* Tavernier (France)—*Clockmaker;* Rivette (France)—*Celine and Julie Go Boating.*

Many twentieth century works of literature are concerned with burning out. These films explore anti-heroes and spiritual silence: Malle (France)—*Lacombe, Lucien;* Bertolucci (Italy)—*The Conformist* and *Last Tango in Paris;* Bergman (Sweden)—*Persona, Passion of Anna,* and *The Touch;* Malick (USA)—*Badlands;* Antonioni (Italy)—*Blow-up;* Goddard/Gorin (France)—*Tout Va Bien;* Buñuel (Spain)—*Viridiana;* Bresson (France)—*Lancelot du Lac;* Fassbinder (W. Germany)—*Merchant of Four Seasons;* Wenders (W. Germany)—*False Movement;* Tanner (Switzerland)—*Charles Dead or Alive;* Alea (Cuba)—*Memories of Underdevelopment;* Rohmer (France)—*La Collectionneuse;* Allen (USA)—*Manhattan.*

The following films are splintered mirrors. They explore double realities and alter-eos: Altman (USA)—*Three Women and Images;* Cocteau (France)—*Beauty and the Beast* and *Orpheus;* Bergman (Sweden)—*Hour of the Wolf* and *Through a Glass Darkly;* Bresson (France)—*Une Femme Douce;* Bertolucci (Italy)—*Spider's Stratagem* and *The Partner;* Fellini (Italy)—*Juliet of the Spirits;* Polanski (England)—*Repulsion;* Resnais (France)—*Last Year at Marienbad;* Buñuel (Spain)—*Belle de Jour;* Goretta (Switzerland)—*The Invitation;* Scott (England)—*The Duellists.*

Some films stare death down. They deal with the inevitability of death and its confrontation: Bergman (Sweden)—*Seventh Seal;* Varda (France)—*Cleo from 5-7;* Kurosawa (Japan)—*Ikiru;* Resnais (France)—*Providence;* Carlsen (Sweden)—*Hunger;* Gilroy (USA)—*Desperate Characters;* Wajda (Poland)—*Ashes and Diamonds;* Kadar (Hungary)—*Adrift;* Altman (USA)—*The Long Goodbye;* Teshigahara (Japan)—*Woman in the Dunes;* Cacoyannis (Greece)—*Zorba the Greek.*

What's a Two-Year College?

REFLECTIONS FROM THE ECCTYC BOARD MEETING

By JIM MOORE
Mt. San Antonio College

Maybe we're not really "two-year colleges." On my campus we've been wrestling with rewriting Graduation Requirements, and it is occurring to most of us that for our occupational students, Mt. San Antonio College is a 3-year college. I received reinforcement on that idea as I chatted with the Claremont Hotel bell-captain. He was also the young man who drove the limousine to and from the airport.

He'd had some time at UC Berkeley, but now he was enrolled in a Hotel and Restaurant Management curriculum at City College of San Francisco. He rose at 5 daily to get on the Bay Bridge at a decent hour so he could cook ("I really don't care about cooking, but I've got to understand it if I'm going to be a good manager,") for 3½ hours so he could endure an hour cooking-critique/lecture so he could proceed to an early afternoon of other related courses — communications, economics, et al. At 3 he was back at the hotel; at 11:30 he got off work, went to sleep, and at 5 the next morning he started it all over. Five days a week.

"If I hadn't got much of my general education work out of the way at UCB, I'd be here all day long," he told me. Yes, HRM majors who were doing all their work at CCSF were in for a 3-year tour. It's that way with MSAC's students in health-related majors — they have 70-units, typically mandated by various state agencies, atop our own general graduation requirements.

Los Angeles City College, whose theater arts program I find superior to all the four year colleges' in southern California, has frankly called its theater academy a 3-year program.

Strangely, I found this "are we a 2-year college" idea and its corollary, sometimes voiced and sometimes only implied, "We're the first 2 years of college" germane to many arguments I overheard — both in Berkeley and at San Diego, where I traveled after the ECCTYC meeting. You see, I consort openly with administrators — my wife's one — and I went along to the Association of California School Administrators' conference the Palm Sunday weekend.

As the English Council from the California State University and Colleges system criticized us — did we know that 1/3 of our colleges had *no* screening device for freshman comp — that we let *everyone* into that vital course? — ECCTYC responses took two lines: 1) "You're absolutely right; we're the first 2 years, so we should have a device to screen people out — we just don't want *you* to develop that device, we'll do it ourselves;" 2) "You don't understand that we're not a *system* like yours and we respond to local needs. If our particular population needs more laboratory/tutorial/support devices to succeed in freshman comp, we think it's better to do alongside the comp course instead of before it. The population *needs* to succeed."

Granted, there was also the self-serving in the CSUC stance — we are competing with them for students, after all — but any community college teacher could have agreed with both the responses I have recorded.

Likewise an item of controversy at the ACSA meeting: should people be able to pass *any* of the K-12 proficiency tests, let alone the English-language proficiencies, in a language other than English? It was more related than I first thought, because it involves the same local rights' issue. Since in large parts of California the dominant spoken language is rapidly again becoming Spanish, shouldn't students have the option of using that renowned language as well as English? On the other hand, aren't these localities part of California? Isn't California part of the United States? Even if Spanish becomes equal in significance in California (I think it will; I think we should require all our graduates to learn Spanish!) is it likely to become the major language for the United States?

In short, how much can "local differences" come into play as California-in-general grapples with changing times and other segments of statewide education glare at us and the success-in-numbers we continue to enjoy?

At Berkeley, it seemed to me that the CSUC, despite its grumbling, had accepted that *its* proficiency/entrance measurements couldn't be imposed upon us; we could be trusted to devise our own — thanks a lot, fellas. Yet we could not slide all the way to "localism" — American free public education widens worlds, it doesn't hold that anyone's ghetto or suburb is all that he'll ever need. The flexibility of the community colleges is also their permanent dilemma. We are both 2-year and 3-year (and whatever-it-takes) colleges and we'd better remember it and make sure everyone else knows it, too.

Science Made Easy OR

A Method for Teaching Science So Simple Even a Paleomicrobiologist Can Understand It

By DONALD S. PRATT
San Diego City College

Most of us community college English teachers teach science even if it is not our official assignment. While this particular assignment was never sought, it is undertaken because it reflects the process of educating we are all responsible for and which underlies all our subject matter.

My students learn to science. They do so because my classes are not science classes. I could call up Louis Agassiz to explain this but I'll summarize by saying, "Science classes are implicitly artificial." The Science teacher decides what aspects of a science to study. He compartmentalizes that chunk. He lays out a plan of work. He provides the test tubes and all that neat stuff from Edmund Scientific. He sets up 'experiments.' And he supplies a text which has all the answers in it already.

What the student does in terms of science is minimal and a few light years away from the sweaty, grope and guess operation of the hands-on guys.

Since, when I am pretending to teach English, I teach more than basic argumentation and term paper mechanics, I have to confine myself to teaching science directly to only a few early lessons:

LESSON 1

I carry into class a plain brown paper bag and spread out on my desk its contents — fifty or so salted peanuts (I prefer salteds and I munch up the leftovers). I instruct the students to approach the desk, select one peanut, and return with it to their desks. "What is this?" say the looks, grins, and occasional lifted eyebrows. If I was teaching science, I would say they had taken a scientist's first step — curiosity about some chunk of natural phenomenon.

We move to the next step in science — thorough and objective description and observation. "You will write," I intone, "a minimum of 500 words describing completely your entire peanut. Do not tell me about former presidents, George Washington Carver, or the time your dad took you to a ball game. Merely use the five tools Mother Nature gave — sight, hearing, taste, smell, and touch — and describe your peanut. You will know you're done when I can use your description to spot your peanut in a crowd. Stop at 10,000 words.

(Over my shoulder, Louis Agassiz gives a ghostly smile and recalls how, on the first day in his classes, he gave each student a fish with instructions to go away for a few weeks and observe the fish.)

The inspections begin, mingled with some experimentation (although, of course, I don't use that word): measure, shake, squeeze, stroke, crack . . . and write. At the first "crack," I call out "Halt!" Then, "if you merely wrote 'brown' to describe the color of the shell, you are going too fast and not looking carefully enough. What shade — tan, camel, an aspen leaf at the bottom of a mountain pool?" When I see that they understand that 'close and thorough' mean 'close and thorough', I send them home to finish.

LESSON 2

We have reached the "So what?" point. Our data assembled and recorded — fully — we can go on the next step in writing and in science: making some sense out of the mass. I ask, "What kind of statements or trial assertions can we now make about the peanut?" I wait, at the blackboard, chalk in hand. Slowly, the responses come and I write them on the board:

Describing a peanut is tough.
No two peanuts are the same.
The peanut is a fine example of packaging.
The peanut is an intricate structure.

"Select" I say, "one of these focusing statements — or one of your own — and, going back through your collected observations, decide which facts best back up the statement. Then arrange them in what seems to you to be the most effective order. Write this up in a paragraph, putting the focus statement at the beginning." The rough draft has begun. Revision will follow.

I stop here, of course, because I have to pretend to be teaching merely English. If I was teaching Science, I might suggest they extend their questioning and research: How does the split line get on to the peanut and what is it for? What of the rest of the plant? What conditions are necessary for its growth?

I assume that form follows function, that the thinking process underlies both writing and science. I cannot then start with a "thesis statement" because I have as yet no data. I cannot set out my sub-points yet because I have not yet worked out approaches to my data. I have to go out and grapple with the real world first.

And Louis, on his way back to continue his observations of celestial cloud formations, nods quietly in agreement.

Working Together

By Evanne Jardin
Santa Barbara City College

In fall 1980 the Santa Barbara City College English Department held a seven meeting series of workshops for composition teachers based on the Bay Area Writing Project (BAWP) model. The idea of the workshops was to discuss teaching techniques that work, increase communication between full time and hourly staff, and begin a dialogue that would lead to better articulation between the Essential Skills and Freshman Composition programs. Each workshop had a writing component that allowed the participants to experience the process: they didn't just talk about (or argue about) techniques, assignments, evaluation, etc.; they actually participated by writing.

A basic assumption of writing projects is the three step process in writing: prewriting, writing, and editing. Since most writing classes focus primarily on the latter two, in most of the workshops we did some form of prewriting, or formative writing. Then we discussed the process, how it led into an essay assignment and how it might be adapted to other ends. For example, we had fluency exercises, a structured journal exercise leading to a narrative essay, a presentation of metaphor as the basis of learning, activities to stimulate both hemispheres of the brain, a series of pre-writing tasks leading to a persuasive paper.

The workshops were fun. It was pleasant to see our colleagues and discuss what we were doing in our classes. The results were wonderful. Many people adapted ideas from the workshops to use in their own classes. This provided a sense of energy and accomplishment for everyone.

In assessing the series I would say the most important accomplishment, even more than the ideas discussed, was the energy generated. People felt good about what they were doing and eager to try new things. The ideas presented weren't radical in nature. In fact, many were familiar. The essence was the creation of a community of teachers trying to improve what they were doing, working together in a totally positive way.

-REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

SHORT FICTION'S ALIVE AND WELL IN CALIFORNIA

By DOUG LANE
Santa Monica College

Fiction, one of the nation's most prestigious literary magazines, has four times as many manuscript submissions as it has subscriptions. Everyone wants to be a scribe, but who wants to be a subscriber? The free market no longer supports short story writers as it once did, and to make a living, writers turn now to episodic television. But many of these writers (like a friend on the staff of "Bad News Bears" who was paid twelve hundred dollars a week to sit around a table and keep his mouth shut) aren't creating literature. They're not even writing. But they are making a damned good living.

But what of us who are so in love with the medium that we will not, cannot, stop ourselves from writing fiction? Can we not hope for a readership (even a shrunken, elitist one), a literary identity, and even MONEY?

Yes, if we want to walk that long, lonesome trail, publishing our tales in literary magazines that pay in copies and, as the years pass, accumulating a creditable ouevre. Maybe we submit our collection to be judged, along with hundreds of other manuscripts, in a literary contest. And, if we are Mary Hedin (College of Marin), John Gardner gives us the Iowa School of Letters Short Fiction Award for 1979. If we are James Fetler (Foothill College), Francine du Plessix Gray gives us the nod for the same award in 1980. Now we have token remuneration (one thousand dollars), benediction and validation from on high, and — most important hardbound publication.

Fetler *(Impossible Appetites)* and Hedin *(Fly Away Home)* are deserving winners. They are also, from the evidence of the dust jacket photos, well into handsome, graying, robust middle-age. Their years have won them prose that is controlled and precise, narratives that are cohesive, and perspectives that are compassionate.

Fetler's desperate (Eastern European?) humor tends to focus on loners; the most touching of these is Yuri Serafimovich, aging sailor, naturalist, world traveller, and loyal exile from a vanished nation — Imperial Russia. And he keeps a tin box under his bed.

> " 'In this tin,' Serafimovich said gravely, as though delivering his own funeral oration, 'is our mother soil. This is our soil. You understand what I say, Alexander Alexandrovich. The soil I dug up from a frozen field near Murmansk whan I was a young man. A young man. I have kept it, my friend, because this has been country and home. This soil. The soil from which our seed sprang.'
>
> "He took the tin, balanced it on his lap, and inhaled the dust, as though human bones lay buried in it — bones of Father and Mamushka and girls he had loved. Bones of uncles in fur coats and comrades in school."

(Perhaps Fetler writes so well of exile because he himself is from a devoured nation — Latvia.)

In spite of his obstinate ignorance of checks and balances, legislators, chief justices, and chief executives, Serafimovich passes the naturalization exam and is made a U.S. citizen. Now he is eligible for the elderly indigents' pension. His money problems are solved, yet all is not well. His compatriot Alexandrovich sees him at the zoo ". . . shuffling from compound to compound, from railing to railing, and each time he stopped he plunged his hand into the tin box and scattered the dust among the beasts . . . . Dust to the elephants, dust to the imprisoned cats. Like a painter the old man was sowing his dust."

In "The Indians Don't Need Me Any More" a would-be radical instructor at "Peninsula State" sweats out a hot Friday:

> ". . . my other colleagues were ambling from class to class in their usual short-sleeved dripdry shirts like NASA engineers, but I stuck to the turtleneck and boots I'd decided would best represent the real me, plus the other bold touches designed to impress and seduce undergrads — torn jeans and shades. That was part of the contract, I figured, getting the Camaro crowd turned on to Yeats and Flaubert using all the theatricals at your command, including the proper cosmetics. You had to relate."

The afternoon wears on:

> ". . . I pushed them through ten, fifteen minutes of Tolstoy, clutching my chest, acting out Ivan Ilyich's torment and death, everything but the actual screaming, but when I finally finished my performance they responded with a silence so solid and compressed you could haul it away in a furniture van.
>
> I leaned against the desk: artificial pearls cast out to gentle swine. 'So what's he saying — Ivan Ilyich's life had been most simple and most ordinary, and therefore most terrible — what does that mean?' "

This is Fetler at his best. He sours when his characters become too isolated and put-upon, their lives airless, their antagonists unrelentingly obnoxious.

Fiction about the teaching of fiction would seem to be a circular subject, but Fetler and Hedin join the select company of Anthony Burgess *(Enderby's End*, set at CCNY) and Christopher Isherwood *(A Solitary Man*, set at LA State) as writers who have successfully informed this circle.

In Hedin's "Ladybug, Fly Away Home," an instructor sits in her office:

> "The phone rings. A Mrs. Bradford: high anxious voice. 'Can't you change his grade? He's just not a creative person. He's very sweet, but he's just not creative. He can't write essays. I mean, he's really upset about this. He has to pass this course, he's going into forestry. I mean, Randy is very hot tempered. I'm afraid what he'll do, getting an F like that.' Yes. A fierce violent young man. Should I be afraid?"

Hedin is sharpest when she sticks close to home. "Plastic Edge to Plastic Edge" is told from the point of view of a middle-aged and married Marin woman. She (Valerie) and her husband (Dan) attend the elaborately orchestrated wedding of a friend to a girl half his age. Valerie stares at his new country house:

> "He has shaped this place to fit a dream, has created a mythic setting, an Eden, for his new woman, his new life, himself. While Dan admires, appreciates, Valerie is stiffly indignant. 'It's pretentious, it's not real,' she asserts. 'The place needs actors, film scripts, cameras!' "

Later, she grudgingly realizes that the groom's "arrangement is perfect, his romantic fantasy achieved." A friend asks her, " 'How do you like the spread, Val?' 'I'm positively covetous,' she replies. The edge of mockery in her words serves to hide, even from herself, the element of true confession."

Hedin masterfully outlines the abyss beneath domestic certainty. I am sorry she chose to end the story on a sentimental upbeat. It was originally published in *McCall's*. Did the editors pressure her to close it in a fashion that would reassure their readers?

She uses cool, steely social observation to skate her narratives over the thin ice that separates able writers from the vague, the mawkish, the manipulative, or the doctrinaire. Occasionally, she plunges through, as in "The Peculiar Vision of Mrs. Winkler," a poor joke at best, whose anti-Vietnam War sermon dates it rather than giving it historical texture. Nor did I care to bathe with her in the warm, wet sentiment of the little girl who cares for a hidden kitten (her father kills it, of course) in "Places We Lost."

On the other hand, "Oatmeal" and "His Father's Son" have the narrative momentum to delineate how quickly the family can transform itself from something habitual and secure into a ferocious, self-destroying quagmire.

Fetler and Hedin look better close up than far away. I like their brush strokes better than their patterns. By dint of their prose styles they have made themselves excellent miniaturists. Will they someday be able to combine their word-mosaics into grander, more formidable designs?

I wish them well. They have achieved something that the rest of us who write short fiction also hope for: validation that what we do is worthy of being read and commented upon and rewarded.

Mary Hedin, *FLY AWAY HOME*, Iowa City: University of Iowa Press, 1980, 249 pgs; James Fetler, *IMPOSSIBLE APPETITES*, Iowa City: University of Iowa Press, 1981, 158 pgs.

LITERATURE AS AN ART

By ELAINE M. McLEVIE
Grossmont College

In *Teaching the Art of Literature*, published by the National Council of Teachers of English, Bruce Miller makes an important distinction between literature as an art and literature as one of the humanities. In the introduction he carefully justifies his emphasis on literature as an art, able to convey an "event-object-meaning" which "has enormous import" over and above message meaning. A discussion follows on the relationship between teaching and reading literature and the complexity of the classroom interchange.

Part 1 is a discussion of the assumptions on which our literature teaching is based, with good use of vignettes to illustrate distinctions being made. The section dealing with the place of the reader or viewer in "constituting" a piece of literature is rather repetitive, but it does serve to underline the need for the prospective teacher to recognize the role of the student and the build-up to informed interpretation. Mr. Miller uses specific and dynamic examples, and analyzes a wide variety of example passages, giving helpful guidelines.

Part II, in which teaching the lyric, the short story, the novel, and drama are each discussed, is particularly effective, as is the "Afterword" which sums up the main points of Part 1.

For teachers who want to keep alive their own love for literature and their desire to share that love, this book will be a useful source of encouragement. Mr. Miller reminds us of the many steps through which we have to lead students in order to make available to them the richness of literature. He does a good job of pointing out those classroom activities which can lead the students to want to read more and to be able to enjoy the complexity of what they read.

Bruce Miller, *Teaching the Art of Literature*, Urbana, IL: National Council of Teachers of English, 1980, 138 pages.

Just Before Easter Break

When I taught structure,
they wrote like zombies.
I tried free writing,
and they wandered.
After a little punctuation,
commas littered the papers
like beachfuls
of spent grunion.
I backed off mechanics,
and they complained
the class was remedial.

About Libby's research paper
it is true I told her
"how the devil
gets into our bodies"
wasn't acceptable,
but it was her idea
to tell the dean
I am an atheist.

The trouble with teaching
is you have to do something

Sydney Bowie
Kings River Community College

PRESIDENT'S MESSAGE
What's ECCTYC Been Up To Lately?

On 9 and 10 April 1981, the ECCTYC Board of Directors held a most successful meeting at the Claremont Hotel in Berkeley. This meeting was held in conjunction with the CSUC English Council and the UC English Council, allowing the ECCTYC representatives to maintain liaison with these groups through a series of joint meetings and information exchanges.

A major item of business during the two-day meeting was consideration of the proposed "Statewide Standard for Entrance to Freshman Composition Courses." The California Postsecondary Education Commission (CPEC) had requested that each of the three English Councils take a position on the proposed standard, and the State Chancellor's Office had sent ECCTYC a letter underscoring the need to discuss this issue. After first the Composition Committee and then the entire Board carefully examined the various aspects of this proposed standard and the issues involved in adopting it, the ECCTYC Board went on record as unanimously reaffirming its endorsement of the statewide standard. However, it also unanimously passed the following resolution, underscoring ECCTYC's concern about future implementation of the standard:

> "In accepting this CPEC resolution, we wish to underline the crucial relation between this four-part standard and teaching load and student/teacher ratio. The varied kinds of writing experiences necessary to achieving the standard depend upon having the time to teach."

During discussion of the statewide standard, a representative of the Academic Senate of California Community Colleges (ASCCC) presented to the Board that group's position on enforcement of the standard. The ECCTYC Board did not endorse the ASCCC position, feeling strongly that the acceptance of the standard had to be separated from the question of enforcement, so that the issues involved would not be unnecessarily clouded. The Board did direct the president to transmit a statement of its action to CPEC, including in that statement a strong recommendation that application of the standard be the task of a committee of writing instructors, similar to the Blue Ribbon Committee that formulated the standard.

A second major item of business at the spring conference was approving the plans for the statewide English Conference ECCTYC will be sponsoring in November 1981. The Board gave final approval to the selection of the Sir Francis Drake Hotel in San Francisco as the site of the conference and to the selection of 5 to 7 November 1981 as the dates for the conference. The registration fee will be fifty dollars, if paid in advance, or sixty dollars, if paid at the door. Registration allows full participation in all conference sessions and includes luncheon on Friday. Publicity, site arrangements, and reservations are being handled by John Callen and Jim Cagnacci, both of City College of San Francisco.

The Board enthusiastically endorsed the proposed program as set forth by Marlene Griffith (Laney) and John Lovas (DeAnza). The unique program they have planned will be a celebration of the successes of community college English instructors, a celebration of those things we do best. Watch for the advance publicity that will be sent to each department before the end of the current academic year.

At the spring meeting, the Board also elected individuals to fill two vacancies that will occur on the Executive Committee at the end of this academic year. Judy Hert (San Bernardino Valley) was elected to a full two-year term as vice-president, continuing in that office; Dick McIntosh (Cypress) was elected to a two-year term as treasurer.

One other action taken by the Board was the appointment of an Ad Hoc Budget Committee, composed of the current members of the Executive Committee, to review present finances and to estimate resources and expenses for the coming academic year. At their last session of the spring meeting, the Board heard and approved the recommendations of this group. One recommendation was to effect a modest increase in membership/subscription fees for the next academic year, an increase made necessary by increases in postage, in printing costs for *i.e.*, and in the prices of necessary supplies. A second recommendation was that first priority be given this next year to establishing a specific operational budget for *inside english*; the creation of such a budget will commit the Board to spending a specific amount on journal production and will give the journal editor a total cost figure within which to operate for the entire academic year.

As classroom teachers wind down the activities of this academic year, ECCTYC is already gearing up for 1981-82. Watch for news of our fall statewide conference; keep Bob Mognis (Modesto), chair of ECCTYC's Load/Differential Committee, aware both of problems and of successes at the local level; lend assistance to Jack Gill (College of San Mateo), chair of ECCTYC's Literature/Humanities Committee, in his efforts to maintain adequate graduation requirements in this area and to expand enrollments in present literature/humanities programs. In short, support ECCTYC! ECCTYC supports YOU!

JIM CAGNACCI
City College of San Francisco

Bills, Bills Everywhere
$ACRAMENTO $CENE
But Hardly a Law in Sight

By GORDON TAYLOR
Yuba College

There is a lot of activity in Sacramento, but not much is happening. It is the season of hearings, maneuvering, compromise. The various committees meet, and they hear bills; they are passing some on to the Senate or the House; no one, however, can as yet predict any of the results. As we all know, the law that gets passed often does not resemble the bill that was introduced. Many proposals affect education—some good, some not so good, some awful, and some "who cares," except those who propose them in the first place.

Gary Hart's bill (AB 757) that would require teachers to pass a proficiency test in order to teach seems, for the moment, to have stirred the troops the most. Paul Carpenter introduced a similar measure in the Senate (SB 424), and each has passed its respective Education Committee. Even though these bills do not apply to community college (CC) teachers, they do have some peripheral implications (more of which later). CTA opposes the bill on specious grounds: if teachers got through college, they know basic skills; it is the students who need help, not the teachers; the tests will be used to keep minorities from becoming teachers. Well, ho hum! A school district that tests its applicants, Lemon Grove near San Diego, reports that 35 per cent failed to pass its proficiency test. The Los Angeles district reports similar results. Most districts, however, require no tests at all. Some teachers say that basic skills are not the problem: the problems are students who are on drugs, who come from unintellectual or broken homes, who are handicapped, who do not know English very well. These teachers claim also to be the victims of various and sundry attitudes of society in general. All these things are no doubt true and perhaps even partially valid, but they do beg the question. We must still teach the basic skills, and them what don't know 'um cain't teach 'um.' There are, also, those around who say that the majors in education tend to be the weakest students and treat it as common knowledge that a degree in education requires little knowledge of the subject its recipient will teach. Worse even than that, though, is the attitude that many of these subjects do not need to be taught.

A report to the Educational Policy Committee of the California State Universities and Colleges (CSUC) indicates that this year 58 per cent of the freshmen who took the English Placement Test (EPT) failed to get the minimum score (150 out of 180) necessary to enter freshman English. The percentage who get that score has been declining every year since 1977 when the test was introduced. (CSU Sacramento, however, reports that that trend is apparently beginning to change.) Reports of the University of California show the same dismal picture: around 56 per cent of their entering freshmen do not make it into freshman English.

Along these same lines, about 25 per cent of the seniors in high school will not graduate this year because they cannot pass their districts' proficiency tests. These tests are supposed to verify that each student who graduates can read, write, and calculate at the eighth grade level. Obviously, no one can say that these students failed because their teachers did not know their subjects: students have ways of resisting things as well. Some of these 25 per cent will, of course, get some remedial work or take a summer's course and graduate anyway, and the schools' officials anticipate that the percentages of students who fail will decline sharply as soon as more people take the test and its consequences seriously.

The "Statewide Standard for Entrance to Freshman Composition Courses," reported on last time, is making its way through the maze of committees, organizations, and departments. ECCTYC approved it at its Board of Directors meeting in the fall. [See President's Message p. 7.] The Academic Senate of the California Community Colleges (ASCCC) have approved it, sort of: in principle, they said. But they did not like some of the appended statements that said something about "segmentwide examination" in evaluating and placing students. They resolved that the document read: "This evaluation shall take the form of a written examination that the English faculty of each community college agrees meets the standard previously set forth in this document." A way, one suspects, of setting a statewide non-standard.

The CSUC's Executive Order 338 concerning the General Education and Breadth Requirements and its Executive Order 167 on the transfer of baccalaureate level courses are causing consternation. EO 167 angers many—even though representatives from the CC's (named by the ASCCC) were on the committee that wrote it—because it seems to give the CSUC's the power to validate or certify the CC's courses. The CC's are now working up lists of courses that will fit the criteria established by EO 338, but these too must be accepted as valid by the CSUC's. Our concern is mainly Area A: Communication in the English Language. A-1, Oral Communication, is easy to define; A-2, Written Communication, generally means English 1A. A-3, Critical Thinking, confuses. Many are saying that English 1B will do the job, others say a course in logic, and yet others suggest statistics. People at the CSUC Chancellor's Office suggest that any course that will develop the ability to think critically or logically will serve: it does not have to be three units in something called critical thinking. The idea is obviously open to interpretations that will take us time to resolve.

CATE held its annual conference in Sacramento in February. It was generally uninspiring as it labored mightily to make the old look somehow new. Dozens of people offered dozens of suggestions about teaching basic stuff (the old, but now a new trend) in ways that would get the students' attention (trendy a few years ago, but now old: the tired and probably untrue). I was able to do no more than sample a few, but if the list of workshops and section meetings is any indication, solutions, approaches, techniques abound. They all promise of course the resolution to some aspect of the teaching of English or some variant thereof. Autobiographical writing, reading newspapers, interdisciplinary this and that, approaches to this brain or that brain, debate, writing across the bored [sic], reading cartoons, dealing with frameworks [sic] from the State's Department of Education—all will do something for the harried teacher and the victimized student.

Assemblyman Leroy Greene, Chairman of the Education Committee, addressed CATE's convention. In his brief speech, he said that more segments of society want larger portions of a smaller pie. The schools will get first crack at the money, though, since money bills for schools require only a simple majority; all others require a two-thirds majority. He said that the governor would like to cut the 7.5 per cent increase required by AB 8 to 5 per cent, but would need to change AB 8 to do so, which would take a two-thirds majority, as well.

Some things to watch in the legislature: Some bills that are frazzling some nerves:

—There are three (along with some minor ones) that propose charging fees: 1) AB 1491 (Sebastiani) would authorize the Board of Governors of the CC's to charge

(Continued on Page 2)

UPSTATE
DOWNSTATE

News From Our Regions

REGION IV: NORTH VALLEY REGION

Directors: Maryann Kellar, San Joaquin Delta College; Bob Mognis, Modesto Junior College.

Maryann Kellar and Bob Mognis chaired a regional meeting on 26 March 1981 at San Joaquin Delta College. Fourteen representatives from four colleges attended. Discussion concerned ESL needs, literature enrollments, GE requirements, placement testing, and basic skills. The group expressed several concerns, including opposition to reduced or differential funding for basic skills courses and opposition to the concept of statewide testing for composition placement.

INTER-REGIONAL NEWS

Joe Fitschen of Lassen College (Region I), Barbara Bilson of Santa Monica College (Region VII), and Richard Tracey, Jr. of Cerritos College (Region VIII) will be spending the summer in Seattle, Washington as participants at the NEH Summer Seminar "Contrastive Analysis of Various Approaches to Teaching Composition." The seminar, led by Dr. William Irmacher of the University of Washington, provides an opportunity for these three California community college English instructors to join with nine other colleagues from colleges and universities around the nation to study intensely the composition process. In addition, the participants work on an individual project during the two months of the seminar.

Peggy Boegeman of Cypress College (Region VIII), Western Division Chair of The Community College Humanities Association, presided over a successful Western Regional Conference, 24-25 April 1981. Also from Region VIII were the Assistant Program Chair, Rebecca Welch (Saddleback College, North Campus) and Assistant Arrangements Chair, Tom Lew (El Camino College). The ECCTYC Board and the various regions were also well represented at the conference. Among those giving presentations or moderating panels were John Lovas (DeAnza College) of Region III, Bert Woodruff (Fresno City College) of Region V, Tony Gilleran (Santa Barbara City College) of Region VI, Barbara Bilson (SMC) and Mary Spangler (Los Angeles Valley College) both of Region VII, and Gloria Floren and Julie Hatoff (MiraCosta) of Region X.

LITERATURE

(Continued from Page 1)

are not uniquely academic. The so-called "real" world of business and industry has quite a history of dinosaurs. The American automobile industry currently faces a serious challenge to its future existence. An example closer to our own field—the American mass-circulation magazine (e.g., *Collier's, The Saturday Evening Post, Look* and *Life*)—illustrates that one generation's institutions can become the next generation's curiosity pieces. Since the idea of literature teaching becoming either a dinosaur or a curiosity piece appalls me, I'd like to go through whatever painful process is required to rethink and restructure the literature program so that our college will again have an important part of its students studying literature. What follows are some thoughts about that process.

IN TRYING to clarify the problem, I think we must clearly understand that the issue is NOT the survival of literature. Mankind has used language (both spoken and written) as an artistic medium throughout history. Literature, in some form—probably many forms, will flourish. But there's nothing guaranteeing that adults will seek out literature courses. For that reason, we need to understand why adults want to study literature as a base point for considering how we teach literature in coming decades.

I have been charged with chairing the Task Group to revise our college Mission Statement. In connection with that task, De Anza President Bob DeHart sent me a copy of a chapter titled "Business Purpose and Business Mission" from Peter Drucker's *Management Tasks, Responsibilities, Practices.* Drucker's opening paragraph reads:

> Every one of the great business builders we know of — from the Medici and the founders of the Bank of England down to IBM's Thomas Watson in our day — had a definite idea, had, indeed, a clear theory of the business which informed his actions and decisions. A clear, simple, and penetrating theory of the business rather than intuition characterizes the truly successful entrepreneur, the man who not just amasses a large fortune but builds an organization that can endure and grow long after he is gone.

As simple as it sounds, I think our first step is to find or formulate "a clear, simple, and penetrating theory" of teaching literature which can inform our actions and decisions. Drucker goes on to outline a series of questions which he believes would allow any organization to formulate a clear theory of its purpose and mission. I have modified the language of his questions to suit our academic setting:

1. What is our task?
2. Who is the student?
3. Where is the student?
4. What is of value to the student?
5. What should our task be?
   a. What will our task be?
   b. What unsatisfied needs/wants does the student have?

These strike me as fundamental questions, ones that, if we can answer them adequately, may allow us to identify a clear purpose for a literature program in a suburban two-year community college in the midst of booming Silicon Valley.

AS I SAID earlier, we are not alone. Many articles in the journals are given over to discussing the future of literary studies. In the September, 1980, issue of the *ADE Bulletin,* Arthur M. Eastman, Chairman of the English Department at Virginia Polytechnic Institute, has created a fictional scenario of an English Department grappling with the "composition and tech writing UP, literature and majors DOWN" syndrome. The situation may ring familiar. The narrator reports: "They'd talked over the department's plight for an hour and broken up with nothing resolved, everyone irritated, Middleton most of all." Eastman's narrative has Middleton (the department chairman and central character) musing over the departmental squabbles, looking for guidance in the journals. He comes to John Gerber's "A Glimpse of English as a Profession" and focuses on Gerber's view that the new traditionalists had to be convinced "that they too . . . were basically teachers of reading. When they taught Beowulf, or Chaucer, or Shakespeare, or Milton, they were essentially trying to teach students to read, to cut through the entanglements of language caused by time, place, genre, mode, and authorial idiosyncrasies to the essential meanings and effects of the text." Gerber's text inspires this epiphany:

> "Precisely!" cries Middleton. "I see it. It's not the so-called discipline I mainly care about. It's not the major or the departmental turf or the jobs of my friends and colleagues — though indeed I do care some about all these things. It has nothing to do with weighted student credit hours. But it's the students. It's their having significant encounters with the major works of the major writers of English literature. It's their learning to read by reading the best, and that learning means the growth of their minds, the increase of their understanding, the expansion of their sympathies, the disciplined enlargement of their imaginations," He likes having said it so much he says it again: "learning to read by reading the best."

The point of all this is Middleton's epiphany: "learning to read by reading the best" may be the clarifying statement of purpose for our literature program. If it isn't, then it's a good example of the sort of statement we need to formulate.

Finally, I'd like to create a bit of "negative discard." In the Sack-Yourman speed reading materials, students are taught to recognize that some paragraphs consist of a series of statements, facts, and examples that show what the writer is NOT writing about: thus, when such a paragraph of negatives is recognized, the speedy reader discards it in her search for the main idea. What follows, then, is a list (with notes) of the factors I can think of that explain why literature enrollments are down. Perhaps a listing of these negatives will allow us to discard them in our efforts to determine what the literature program should be. My list:

1. Significant reduction in lower division requirements for the English major.
2. Significant reduction in the number of English majors.
3. Lower reading skills among students in the middle range of ability.
4. Social/economic/political pressures toward vocational courses and away from liberal arts courses. (NOTE: The claim that the country has become more conservative seems spurious. I think it more accurate to say that moderates have become anti-liberal, perhaps as a means of distancing themselves from the excesses of the cultural revolution, which for me is the period between Kennedy's assassination and Nixon's resignation. Since most of us in English have been political liberals, we may be especially resentful of this development.)
5. Impact of both visual (film and television) and audio (radio and recordings) electronic media on the role of texts. (NOTE: Contrary to the childhood experience of most of us, today most students first encounter many great works of literary art through visual and/or audio electronic media. The issue, in my mind, is not that electronic forms are competing with and replacing print forms, but rather that literature (fictions, other verbal arts) is more widely available in the wider range of forms. This very fact increases the need for students to develop critical skills and the ability to discriminate between the worthy and the trashy.)
6. Low morale of literature teachers, resulting primarily from 3 and 4 (above), thus reinforcing a cycle of decline.
7. Student attitudes toward literature formed in grades 7-12.

That's it. As I said, I don't think our central task is to explain how things came to be as they are in literature programs. So we ought not dwell on these factors, except where they help us rethink the literature curriculum. Instead, I direct your attention back to Drucker's heuristic. I'd like us, as a profession, to commit ourselves to answering those questions adequately.

ERIC Clearinghouse for
Junior Colleges

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inside english

ECCTYC

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WHERE RESEARCH AND PRACTICE MEET

The Theoretical Foundations Of an English Program

By RUTH MADDOX
Cerro Coso Community College

As the decade of the eighties begins, English instructors in California face many pressures. These pressures emanate, on the one hand, from the community and the California State University system demanding improved writing skills from community college students and, on another, from college administrators demanding improved retention rates. But more important than these outside pressures are the pressures that English instructors themselves face to find improved methods of teaching to use with the diversity of students currently enrolling in community colleges. As instructors turn to recent research in their own field of English as well as related fields, they can find some welcome assistance, and the gap between research and pratice will be narrowed.

This article will present the theoretical basis for the pratices that have evolved over a ten-year period in the English program of a small, isolated community college. These practices, which a colleague and I developed, are shared in the hope that they will prove as valuable to others as they have to us in examining the foundations of our programs in an era of accountability. An overview of the entire program will first be presented with an explanation of how the parts make up an integrated whole. Methods of instruction within specific parts of the program and their implications for student learning will then be discussed.

THE PROGRAM

As is true at all community college with an open door policy, our students enter with diverse backgrounds, diverse abilities, and diverse goals. Both variety and repetition must, therefore, be built into the program because some students persevere and advance through several courses while others drop out after completing just one course. Several of Jerome Bruner's ideas about learning have been incorporated into the English program. Bruner, a noted Harvard psycologist, suggests that there be a continuity and development in what he labels a spiral curriculum with each course building upon the concepts of the previous one.[1] The English program follows this spiral curriculum principle with a four-level sequence of courses. Students are placed in courses on the basis of a placement essay written in English classes and their scores on the Iowa Test of Educational Developement.

Bruner also believes that written language promotes cognitive growth because language is essential for a person to explore and understand his environment, beginning with the most immediate environment on which he can act and progressively explanding it into the sphere of ideas. He indicates that knowledge can be expressed in three ways: by actions, by images, and by symbols. He labels these the enactive, the ikonic, and the symbolic levels of developement.[2] These levels are successively more difficult, and a person must perform successfully on one level before advancing to the next, much like Piaget's stages of developement in children. To translate Bruner's ideas into practice, English instructors must create writing assignments that follow a spiral commencing with how-to-do papers and simple narratives (the enactive level), before assigning descriptive papers (the ikonic level), and then advancing to papers written about ideas (the symbolic level).

The writing component of the spiral curriculum begins with assignments that emphasize simple writing on personal topics and ends with the assignment of the research paper. Students on the lowest level, who frequently have had a little expiorience writing, are first given controlled writing assignments to build their self-confidence. They are furnished short passages of good writing to imitate in order to help them use more spontaneously some of the basic conventions of the language. Besides these controlled writing exercises, students also describe their own experiences in short personal narratives. In the next course, students are encouraged to develop a writing fluency by expressing their emotions, thoughts, and experiences in journals. Although errors are pointed out in their writing, students are rewarded for the quantity of writing produced, and the standard for grades on these journals is determined by the number of pages completed. Other writing assignments at this level include short dialogues, anecdotes, and a process paper. These assignments correspond to the enactive and the ikonic stages of Bruner's hierarchy.

After that, students move up the spiral to work on the structuring of their writing into paragraphs. They are taught to add a clear sense of purpose and a sense of order to details that describe their experiences. Bruner's ideas about structure are applied here also. He contends that it is essential to teach structure as a foundation for the transference of the knowledge to other experiences. The types of assignment here are mostly the ikonic types with just an introduction to writing papers on the symbolic level. The highest level course builds on the structure introduced in the previous one and adds to it the practice of writing essays following various methods of development and writing a research paper based on the writing of others. It is unrealistic to expect students to advance from the writing of simple personal narratives to conventional academic essays in a short time. Perhaps the four semester sequence of our program is still inadequate to provide students with sufficient time and experience to develop Bruner's progressive cognitive skills. However, further research and our own experience will furnish the basis for making additional changes in this writing sequence.

Spelling, sentence structure, and vocabulary components are integrated into each course and are also based on the spiral curriculum of Bruner. Although we feel that all these components are necessary on each level, there should also be variety in the method of teaching as well as the conceptual level of the material so that students will not feel that they are just repeating the same work but are building on previous learning experiences. In the sentence structure component, students in the lowest level course practice simple sentences, employing the conventional forms that many of us take for granted, such as capitalizing the first word in each sentence and using correct forms of nouns and verbs. The next course in the sequence is really the foundation course that combines a traditional approach to studying sentences with additional pratice in sentence combining. This is followed by a course emphasizing the development

(Continued on Page 3)

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Notices

ECCTYC CONFERENCE

The lovely Sir Francis Drake Hotel in San Francisco is the site of ECCTYC's STATEWIDE CONFERENCE, meeting from noon, Thursday, 5 November, through noon, Saturday, 7 November 1981. As program directors, Marlene Griffith (Laney College) and John Lovas (De Anza College) have planned discussion and workshop sessions guaranteed to be thought provoking, entertaining, and useful.

Your department chair has received details of the conference and all registration forms. If you are interested in attending please contact your chair immediately; the deadline for hotel reservations is 9 October and for conference registration is 19 October. The fifty-dollar registration fee includes coffee break refreshments, the buffet lunch on Friday, the various sessions on all three days, and the general sessions on Friday and Saturday.

This is the only conference organized BY two-year college English teachers FOR two-year college English teachers. This is the only conference planned to address directly and honestly YOUR interests and YOUR needs as English teachers in California two-year colleges. This is the only conference just for YOU. Join us.

i.e. NEEDS YOU

In the last issue of *i.e.* we announced that we hope to begin a new column called "What I Did When . . ." to give you an opportunity to share with your colleagues how you solved a particular teaching problem or handled a specific situation. Although various people suggested this idea to us, to date we have received nothing from our readers; and the column cannot write itself. Let us know if you like the idea by writing a 250-500 word piece demonstrating how you introduced poetry to a seemingly recalcitrant class or what you did the very first day of your basic writing class. Let us know if you don't like the idea by writing and telling us so.

Remember: *i.e.* reflects what YOU are interested in—what YOU send us by way of articles, letters, reviews, and poems. (An *i.e.* Stylesheet is available. Write to the editor and include a self-addressed, stamped envelope.)

LET'S GET TOGETHER

By BARBARA BUDROVICH
Feather River College

I think it is time for instructors of remedial reading and remedial writing to get together and consider how reading and writing skills can be combined to provide a more integrated learning experience for our basic skills students.

I am an instructor of remedial reading and writing, and I continue to be disturbed by the lack of writing opportunities offered reading students—and conversely, the diminishing reading opportunities offered writing students.

Of the standard reading comprehension texts that I have reviewed or used, few include writing exercises; most provide multiple choice questions. Students were directed to circle the phrase that stated a main idea, a major inference, or a significant detail. Many of the activities became frustrating guessing games as students spent more time in distinguishing between extremely faulty, somewhat faulty, almost correct, and perfectly correct choices than in dealing directly with the reading selections through their own writing.

Oddly enough, I have also realized that writing students are not required to do much reading since many writing teachers have discovered that students write best when they write about what they know best—themselves. Some instructors do not require texts with reading selections since individual topics are developed from the students' experiences. I have to admit that experiential writing can be based on and even be enhanced by exposure to all kinds of literatute.

So now in my reading classes, short paragraph assignments replace multiple choice questions, and in my writing classes, readings in short stories, articles, and poetry expand the experiential writing. But as I go from my reading classes to my writing classes, I am seeing that the two are beginning to look like each other. And I have begun to wonder why they should not be combined.

This issue of putting more writing into reading and more reading into writing (and the possibility of just merging the two as it is done in the higher levels with 1A and 1B) is critical and one that should be explored by both remedial reading teachers and remedial writing teachers. To see that such an exploration takes place, I am planning on sponsoring a conference during the academic year 1981-82. If you would be interested in sharing your concerns in this matter, please contact me at the following address:

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STATEWIDE STANDARDS

By GERTRUDE S. FUJII
Los Angeles Valley College

The Intersegmental Committee on Writing, sponsored by the California Postsecondary Education Commission (CPEC), in an effort to establish a frame of reference for proficiency in writing on a pre-freshman composition level, appointed a committee to develop criteria which could be applied to all segments of education. Composed of highly successful instructors from the four segments of public education, as well as from private universities and colleges, the group met for two days in Sacramento in November, 1980.

The resulting document called a "Statewide Standard for Entrance to Freshman Composition Courses," was approved by the Intersegmental Committee and sent to the Policy Evaluation Committee of CPEC for endorsement. Other segments, including the three English councils of the Univesity of California, the California State University and Colleges, and the California Community Colleges, and the Academic Senates have also received copies for comments and endorsement. The text of the criteria follows:

The transferability of credit between freshman composition courses offered on California community college, college, and university campuses presupposes a common standard for entrance to those courses. Only the pragmatic evaluation of a given student's writing can establish the line that defines adequate competence. The pertinent skills, however, can be specified. A student who is admitted to the transfer-level freshman composition course should be able to write essays showing adequacy in the following:

1. Selection of a controlling idea appropriate to the given writing task;
2. The coherent development of that idea to a reasoned conclusion;
3. Use of sentences that demonstrate some structural variety and that contain language appropriate to the audience and the purpose; and
4. Control of the conventions of standard written English (relative freedom from such errors as fragments, run-together sentences, faculty agreement, and improper pronoun reference) and of mechanics (capitalization, spelling, and punctuation).

For the development of these and other pertinent skills, it is essential that students receive extensive practice in the writing of essays. The assignment and necessary supervision of such writing require well-prepared faculty at both the secondary and postsecondary levels, manageable course loads, and reasonable teancher/student ratios.

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Letters

Dear Editor

PRAISE WHERE DUE

Dear Editor:

The September 1980 issue of *inside english* contained an article by Helen Gordon and Dorothy Bray about the remedial program at Sacramento City College. ["Pilot Course in Basic Skills: Developing Fluency, Form, and Control," p. 5]. The course tasks were well-defined and, most refreshingly, opinions about the program were backed with statistical resulsts of a study conducted with a control group.

Members of our composition committee visited the program in Sacramento hoping to gather ideas for remodeling our own remedial composition offerings. To say the least, we were not disappointed. The program is exemplary. I'm thankful to *inside english* for the opportunity to hear about it.

Yours truly,
MARNI ROOTLIEB
Orange Coast College

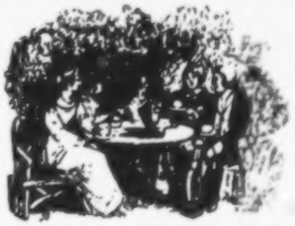
P.S. The SCC December statistics on retention rates in their remedial classes were worth publishing another article. My hat off to SCC.

FAIR IS FAIR

Course Rotation at Mt. SAC

By JIM MOORE
Mt. San Antonio College

I don't think English departments anywhere differ a whole lot. At Mt. San Antonio College, I'm sure wisdom and silliness, narrowness and tolerance are parceled out in the same proportion as at your school. I also imagine that we are as old as you are—we haven't added a full-timer in more than 10 years and the grey hairs are abundant.



As I wrote a year ago ["Get Back To Something You Love," *inside english*, March 1980, p. 3], we have had to innovate in a general vacuum—off in our little corner of Los Angeles County. Some things engendered by our closeness and ingrowness have had surprising effects. I would like to point out a course-rotation system that has had a regenerating effect. Maybe you can adapt it.

In the first place, I wasn't in favor of the system—before or after I became chair. I was wrong in my objections. I thought that rotating *everything* would bring unskilled teachers into "plum" courses. What happened was the reverse. Having the chance, dependent upon their willingness to prepare, to teach *anything*, many teachers revived from their middle-aged snooze and taught themselves a great deal. This is a cheap in-service program, if you're looking for one.

To the specifics: our department has a number of basic policies, and here are most of them. Nobody teaches more than two English 1A (comp) classes unless he/she wants to. Everyone is eligible to teach every course. If you innovate a course, you get first crack at it for four semesters before it goes into "rotation."

We got into all this because we were getting older and people weren't moving on the seniority ladder. Still, we use that ladder. Comp classes are distributed from the bottom up—that's how we decide who teaches two sections and who one; if you want more, you have a chance to choose more. But we go one-by-one from the bottom up, and over again until we have run out. Incidentally, teachers choose evening sections if they wish.

English 1B—for us a combination lit and comp course—is distributed from the top down. But recently we have taken to jumping the "top" of the ladder down three notches each time to make sure everyone gets a chance.

We call a number of our offerings "specialty" or "rotation" courses. This includes American and English Lit, Mass Media, Broadcast Journalism, Children's Lit—just about everything out of the ordinary. For these we keep a running chart—we started from the top of the seniority ladder, and the person who chose the course (we "auction" them off in order of the course number) is followed in eligibility, the next time, by the next senior person.

In practice, this means that typically three or four of our members will "share" a given course, and no one will go more than three or four semesters without having a chance to teach that course. Of course, the more section of that course, the more frequently the person has a chance to teach "his" course. If that's too long, he can always jump to another course, or invent one.

The other courses—for want of a better name, "remedial,"—are chosen last, from the top down (but one-by-one) in seniority order. The result is (for us) twenty to twenty-one schedules that are remarkably varied and that reflect what the teacher really wants to teach, as well as what he is able to teach.

Believe me, it's not perfect. And we keep making little adjustments to it. But it recognizes that we are professionals and it enlivens our years. If you'd like me to talk to you about it further, please ask me.

Theoretical Foundations

(Continued from Page 1)

of embedding sentence elements to gain more mature sentence structure. The two names most frequently associated with research in this sentence-combining, sentence-embedding fields are Francis Christensen[3] and Kellogg Hunt.[4] The spelling component likewise begins with a basic study of phonics before going on to the study of some simple patterns of spelling and finally to more difficult principals of spelling.

The following chart illustrates the spiral curriculum for each of the writing, spelling, sentence structure, and vocabulary components.

THE ENGLISH PROGRAM

	English 87	English 80, 81	English 70	English 1A
WRITING	Controlled Writing Simple Narratives	Journal Writing Anecdotes, Dialogues Process Paper	Structure of Paragraphs	Structure of Essays Research Paper
SENTENCE STRUCTURE	Correct Forms in Simple Sentences	Foundation Course in Sentence Structure Sentence-Combining	Embedding Sentence Elements	Remedial (Only as needed)
SPELLING	Phonics	Simple Patterns of Spelling	Principles of Spelling	Remedial (Only as needed)
VOCABULARY	Confusing Pairs of Words	Basic Patterns of Vocabulary — Prefix-Roots	Incorporated Into Readings	Incorporated Into Readings

THE METHOD

The curriculum just described incorporates the principles of both humanitarian and behavioral psychologists. The behaviorists insist that everything taught should be measurable. One of the problems, however, is that not all types of learning lend themselves to precise measurement. This program uses behavioral psychology to assess the part of the program that it can, notably the spelling, sentence structure and usage components. They are based on the mastery learning concepts of Benjamin Bloom[5] and John Carroll,[6] which assume the most positive and optimistic outlook about students; that almost all of them can master the subject if given sufficient time and sufficient learning experiences.

The sentence structure programs of the two lowest courses are broken up into short modules that students can complete in a week or two. These modules are on tape, and students work on them in a laboratory with guidance from an instructor and a teaching assistant. Students know the mastery level and take frequent formative tests (short quizzes which provide immediate feedback) to assure that they are learning the material adequately. Only after student and instructor conference to determine whether the student is ready for a test is he given that opportunity. After taking the test, the student, in consultation with the instructor, decides whether further work is necessary before going on to the next unit. Additional tests are available for students who need help before retesting.

In this kind of learning experience, students are placed in active roles—not only by pacing themselves in the materials and seeking help when problems arise but also by deciding when they feel competent enough to take tests. The instructor is likewise placed in an active teaching role. Rather than lecturing to an entire class about one principle of usage or sentence structure that a third of the group may find too difficult to comprehend and which another third may already understand, the instructor is teaching to small groups or to a single student. This personal contact is vitally important in a laboratory course. Otherwise, a student can feel isolated in a mechanized environment. The challenge for the instructor is to identify those critical times when students need help so that the instructor can truly become what Carl Rogers calls a facilitator of learning.[7]

Student-instructor contact is fundamental in the writing component of the program also. In all courses, but particulary in the two highest levels, a modified conferencing technique similar to that suggested by Roger Garrison[8] is used to provide one-to-one feedback to students on their writing. The instructors in the program continue to instruct the class on writing principles as well as to conference with each student on papers before they are turned in for evaluation. This again places both student and instructor in active roles.

STUDENT LEARNING

When students are more involved in their learning experiences, they should also become more responsible learners. William Glasser's principles of reality therapy place responsibility for actions directly on the individual.[9] To promote responsibility for behavior, William Glasser suggests that a person must go through a process of identifying the behavior, then identifying the consequences of that behavior, forming a judgment of the consequences, and finally determining the actions necessary to change the behavior. The student folders used in the laboratory classes are ideal for encouraging students to be responsible learners. A folder containing the course requirement and a student's up-to-date progress is on file for the use of both student and instructor. This is a model system for the instructor to discuss the student's goals, her present progress, the consequences of the present progress, and the actions necessary for successful completion of the course. The most important function for the instructor is to help the student take actions that are appropriate to attain her goals goals. If students can be taught responsibility for their academic progress, the class will not only accomplish improving writing skills but also improving learning skills in general.

Accepting responsibility for learning is a part of the internal personal motivation which Donald Felker[10], William Purkey[11], and Stanley Coppersmith[12] maintain is necessary for the enhancement of self-concept. In a paper in which Coppersmith linked self-concept with educational implications, he indicated that the act of doing in itself provides feedback and places the appraisal within the individual. One of his suggestions was to provide a variety of programmed materials that an individual can pursue at his own pace, internally gauging competence with feedback. Our program seeks to provide such experiences for its students. In his studies, Coopersmith also found that people felt more worthy when challenging yet reasonable demands were placed on them.

The challenge for all English instructors for the eighties is to base the standards and the methods for their course on current theoretical research to define what is reasonable for students so that successful experiences will lead to improved self-concept and in turn improved writing skills.

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Teaching English As a Strange Language

By ROSELLE M. LEWIS
Valley College

"Me teach ESL?" The grammar was less than impeccable when my department chairman assigned me English-as-a-second-language classes several years ago. I was prepared methodologically, but not psychologically, to teach the increasing number of foreign students filling our classrooms. (At Valley, we offered one ESL class ten years ago compared to nine this semester.) The need was evident, but as a part-timer restricted to teaching six units, I would be forced to relinquish my basic comp classes, which I viewed as the English teacher's birthright.

SOME POSITIVES

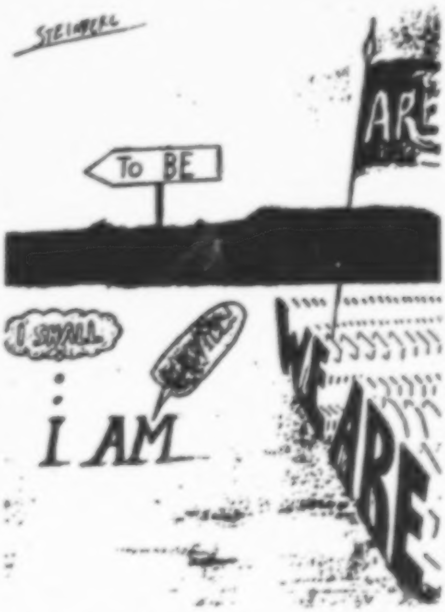
Despite serious reservations, I soon found many positive factors in the ESL program. First, foreign students, frequently from society's middle-to-upper social rungs, have received a good education in their respective countries. The storms of war, revolutions, and political upheaval bring together in our classes people who often are our professional peers. Through the years, enrolling in my classes have been a Vietnamese dentist, an Argentinian M.D. an Egyptian pharmacist, nuns from Latin American countries and Mexico, even a Buddhist monk, hailing from Thailand, who appeared in saffron robe and sandals. Other professionals have included teachers, social workers, nutritionists, nurses from Korea, Japan, the Republic of China, as well as students and businessmen from countries as diverse geographically and linguistically as Finland and Ethiopia.

Second, working with motivated adults makes for very pleasant teaching. In the classroom, there is a sense of urgency and purpose. Some students prepare to pass the TOEFL exam, required for college entrance and advanced professional work; other want to improve their job situation or make a better adjustment to American life. But whatever their purpose, most students display a high degree of interest, if not pleasure, in learning "the English."

"How do you teach students who speak twelve-to-fifteen different languages? Are there special methods?" colleagues often ask. Well, there was an on-the-job apprenticeship, a sink-or-swim process the first time around. It was mostly the former that first night when I thought the Tower of Babel had collapsed as I mispronounced my way through the roster. Learning fast, however, I mimicked a clanging cymbal for *Dung*, a lilting lute for *Lieu* and *Nguyen*, and began to correctly gutteralize Russian and Polish names.

This, however, remains my only concession to other languages because students in my classes are forced to speak, read, write, and **think** in English. This insistence results in situations touched by comedic pathos. The Soviet Armenian couple, separated by their long work day, attempt to embrace in the corridor during break time. They must do so "in English only." Israeli friends are dissuaded from their attempts to socialize in Hebrew; they put up an argument.

Another positive aspect to ESL teaching is the interest students exhibit in the formal study of grammar. Phrases, clauses, irregular verb formation are subjects of fascination. The days of pedagogical hucksterism, when I attempt to "sell" grammar as a "fun" subject, are over.



Another benefit is our mutual respect for English as a hard and "strange" language, perhaps another meaning of the "S" in ESL. I no longer take for granted phrases like, "we're going on vacation" vs. "we're going to vacation at the beach." Homonym pairs occur with mind-boggling regularity. Besides the terrible "3's" There are there, their, and they're; the ubiquitously-misused duo its vs. it's; and the awful confrontation of raise vs. rise. Then there are the idioms, thousands of initially puzzling statements like, "The concert was a sellout" vs. "I think he's a political sellout." And think about overhang vs. hangover. Of course, idioms are universal to all tongues, but they are "tough as nails" in English. And among rules meant to be broken there's the faithless "Rule of S" violated in the subjunctive mood: "He swims well" vs. "Oh, that he swim well."

SOME NEGATIVES

In truth, many students are barely going to stay afloat in English. I'm no Pollyanna and must point out some "negatives." It's depressing to deal with prose so flawed I shudder before attacking a stack of papers. The chasm between the idea and the word's reality is sometimes unbridgeable for foreign students. Those who write "I make my homework" or "I am living in this country for ten years" are headed for less than minimal competency. Further, ESL teaching is physically exhausting and requires constant use of body language and dramatic projection. So far, I've found no audio-visual material or time within the classroom context to indulge in the pedagogical respite of asking a student, "What do you think? Let's hear your opinion."

TERRIBLE AND WONDERFUL

But on balance, the motivated student, good classroom "vibes" and warm personal relationships make ESL worthwhile and very rewarding. One anecdote sums up the experience. At nine one night, a Spanish-speaking student, who had looked up three different meanings for the word *baste*, threw aside her paperback dictionary in dismay and a touch of anger: "But drew ees terrible language," she said.

"Yes, I had to agree, "terrible and wonderful at the same time."

Long Khanh*
In the Writing Lab

Sitting beside this slight and courteous dragon,
I search his paper for a place to stand.
Sink in a syntax never known to England.
Attempt to shore up a tottering construction.
Lie flattened in the collapse—deflated, stunned.
Lunge, almost close the thought within my hand
before it flies. I come to understand
that *The Grammar of Vietnamese*, overdue, has done
me little good. Long, what you've begun's
impossible.

"Please to discuss prepositions,
Teacher." You do not doubt. Respectful conviction
looks out of eyes that do not sense defection.
I rise again, again brush off the dust.
My pen writes *up* and *on*—and we discuss.

*Dragon Happy

NANCY KING
East Los Angeles College

Bilingual Bridge: Faculty-Curriculum-Lab

By NANCY H. NADEAU
Imperial Valley College

In any area where the number of non-English speakers is increasing rapidly, one obvious duty of the community college is to provide the best possible instruction in academic English to those wanting to take advantage of the technical and professional opportunities America offers in such abundance. This duty can be side-stepped in two ways: 1) by refusing admittance to students who haven't mastered English (often to a TOEFL-scored level) or 2) by accepting ESL/LES students, but giving them only "review" or "study skills" courses and then expecting native-speaker fluency. But when non-English speakers apply to a two-year college (many never get that far, an administrative-counseling issue of political import), the burden of integrating them into the English programs falls squarely on our shoulders.

Imperial Valley College, ten miles from the Mexican border has enrolled an increasing number of monolingual Spanish-speakers each year for the past five years. The average teacher at IVC faces a class of students whose mastery of English ranges from advanced English as a Second Language speakers (ESL) to limited-English speakers (LES) to fully bilingual English-Spanish speakers. Many students who graduate with AA degrees from IVC started out at the college with little or no knowledge of English.

The English Division has been developing a three-part approach to instructing those students not yet fully bilingual: 1) teachers competent in both English and ESL, 2) a curriculum (with placement procedures) designed to accommodate non-English speakers, and 3) a Reading-Writing Lab set up to help students at every level of English mastery.

1) **TEACHERS:** Of IVC's regular staff of fifteen English teachers, ten teach courses for ESL or LES students. Some speak Spanish; others aren't fluent but have found that a theoretical and practical knowledge of the Spanish-speaker's problems and acceptance of the fact that the non-native speakers haven't the linguistic strengths—or weaknesses—of native speakers is sufficient for quality teaching.
2) **CURRICULUM:** Students are placed in reading or writing courses at different levels, depending on their degree of mastery of English.
    a) A student needing basic ESL work can enter at the beginning, intermediate, or advanced level of an intensive three-semester ESL program, taking courses in grammar-writing, vocabulary, reading, and conversation. IVC is proud of its ESL program; it has from forty to fifty ESL classes this semester, with increases every semester.
    b) Students with ability from LES to full command of English may take courses at one of four levels in reading and at one of five in writing. Placement includes a holistically scored essay and a Nelson-Denny test. Students with strong language-interference problems can be specially tested (using an in-house ESL test) and referred to advanced ESL courses or to the Reading-Writing Lab, the third component of the "bilingual bridge."
3) **LAB:** Reading-Writing Lab, in addition to its use for ESL-LES students, addresses a wide variety of problems for any student needing help with English. Students drop in or are referred for work ranging from writing a history book report, to writing sentences using idioms taught in an ESL course, to working on individual language problems (such as spelling and grammar errors), to preparing a journal in psychology, to revising a term paper or essay exam. We think of our Lab instruction as falling into

(Continued on Page 5)

BILINGUAL BRIDGE

(Continued from Page 4)

three categories: 1) ESL (simple reading, survival-skills modules, and exercises on prepositions, idioms, word choice, word order, and so on); 2) basic or remedial reading and writing (reading and writing standard English); and 3) rhetoric and rapid reading (essay organization, effective sentencing, analysis of readings, figures of speech, and so on).

The Lab is supervised by two English Division teachers, one in reading, one in writing, each having three units of released time for Lab work. The Lab has a full-time classified supervisor ("Lab Assistant") who oversees the clerical sides and the Lab's extensive record-keeping. A State grant ("Instructional Innovation" fund) provided two, then four paraprofessional tutors for two years; this year the IVC administration obtained district funding for the paraprofessional tutors and increased their number to five. These "supertutors" are the heart of the Lab. Often they are English or education majors at the nearby Calexico campus of San Diego State University; they are professionally motivated, knowledgeable in English-linguistics-pedagogy, and impressively enthusiastic and dedicated. They help the students, work with the student (peer) tutors, and in turn are trained by the faculty supervisors in weekly meetings and in individual conferences.

As a "bilingual bridge," our Lab is set up as follows: 1) Our personnel are trained to be understanding of and competent with students who are not yet fully bilingual. 2) They are trained to use special techniques and materials with ESL and LES students. 3) We have ESL-class coordinated conversation groups, group vocabulary and grammar training, and Lab assignments designed by ESL teachers to complement their classwork. 4) LES students are referred from all five levels of writing courses (including English 1A) for work with lingering language-interference problems such as the use of idioms, prepositions, verbs, count-mass nouns, verbals, and the like. Each student's problems seem to be different, and each Lab folder reflects the student's individual work and suggestions for future study. 5) We use an increasingly varied collection of "ESL Troubleshooting" modules (written by paraprofessional tutors or the Writing Lab supervisor) as well as published ESL texts and an in-house manual.

The Lab has been doubling its use yearly by ESL, LES, and fluent English speakers. Students aren't permitted to use the limited facility (a converted classroom with tables and reading carels) as a "study hall," since there isn't enough room during rush hours for students there for specific tutoring. The one-unit (transferable) Lab course that students usually sign up for brings in appreciable ADA. The hustle and bustle of the Lab makes it even more helpful for ESL or LES students because they find themselves immersed in a congenial, active, English-speaking situation in which they have a natural opportunity to practice and improve their English. Except at the beginning and intermediate ESL levels, all tutoring and conversing in the Lab are done in English.

IVC's English Division is constantly working to strengthen its bilingual bridge for non-English speakers, to meet the demographic changes most community colleges in California increasingly are faced with. To rephrase a teacherly adage, "If not now, when can post-high-school non-English speakers learn academic English? If not at a community college, where? If not through an intensive ESL program, a flexible faculty, and a carefully designed Lab, how?"

Teachers, Students, and Writer's Intuition

By KEVIN RYAN
Santa Monica College

"How many paragraphs should my essay be?"

"Should I write on the first topic or the second?"

"Should I use the word *refuge* or *sanctuary*?"

The answer to these and all such student questions should be: "Use your writer's intuition—and then you tell me."

What is writer's intuition? It is that instinct that just told me to start a new paragraph here, and to start it with a question, because it would be more effective. It would "work." There would be nothing incorrect about making both of these one long paragraph; it is just that two is better in this case. A writer's intuition is a developed instinct for what is "correct" or "works" in each writing assignment. It is the secret knowledge that students think the teacher is holding back: "Last time you told me not to do this, now you say it's okay. Why don't you just tell me how to do it so it will be correct all the time?"

Because each composition is different. Tone, word choice, point of view, emphasis, the introduction, the conclusion, and much more change with each assignment. There are no rules that can be slavishly followed each time in order to produce a good essay. There are many rules to help a student write a "safe" essay, but while his writing is correct it will also be lifeless and formulaic—Engfish, the five paragraph essay. I am not saying the teacher should emulate Joyce and teach the unorthodox, but once the student enters college, it is about time he learns how writers really work, how compositions are actually created.

Writer's intuition is something that is learned and not taught. The teacher can only act as an editor for the student. All the restrictions the beginning college writer brings with him from high school (never write fragments, never start sentences with a coordinating conjunction, never write one word sentences nor one sentence paragraphs) should be lifted so he can follow his instincts, though rudimentary, to see how experienced writers work, to see there is nothing mystical about the process: it is trial and error for the least and the most experienced writers. When used properly, what is wrong with a one word sentence? Nothing.

And teachers often speak in the classroom of the one sentence paragraph as if it were an inviolable rule that no writers should break, but if it is written correctly and reads smoothly so the reader can follow it without getting tangled in an undergrowth of non-sequiturs and dangling modifiers, what difference does it make as long as it covers one complete idea?

The difficult part is learning how to tell what is correct. The teacher, as editor, is the expert who should look at a student's draft and "see" where he is heading in his essay and then give suggestions that will work for that particular essay. Let them write one word sentences. If it works, tell them. If not, show them why and let them rewrite it. When someone asks how many paragraphs he must write for the next assignment, tell him to go home and write a complete rough draft of the essay and show it to you the next class date. He will solve the problem himself while writing, and if not, well, you're the editor. At every chance, point out to the student when he is using his writer's intuition and when you are using yours.

The process will be very difficult in the beginning. The teacher will have no doctrine to support him and instead of saying, "You should do it this way because the rule says never . . . ," he will find himself saying things like, "It sounds better this way," or "It seems to me the word *refuge* fits better in this case. What do you think?" At first, the teacher will feel insecure in his role as writing authority because he knows the students expect rules, and he may sense that they are thinking, "How come this guy doesn't know how to write?" And the students find writer's intuition a difficult idea to comprehend because they have been taught since first grade that you learn to write by following certain rules. However, after a few classes, they do begin to understand. And it is important they do, for writer's intuition is the key to writing what is "correct." After all, how would you explain to a beginning writer Joyce's 1500 word sentence that ends *Ulysses*? And once that writer leaves your class and begins reading experienced writers who use fragments and break all the rules, won't he be more confused?

All the rules that beginning writers learn in most writing classes are based on writer's intuition anyway. They are nothing more than what works best most of the time in good compositions: most good essays have the theme stated in the first paragraph, most good essays do not have one word sentences, most good essays never use etc., and etc. The whole problem is that because these are presented as dogma rather than as flexible guidelines, students have come to think that there are specific rules governing all essays, that the teacher has the answer to how to write a perfect essay each time,

and that he is just teasing the student with sadistic Socratic questioning in a morbid attempt to get him to discover for himself the secret way to write a good composition. It is time the teachers let them in on the secret.

If we do not start to develop their writer's intuition in Freshman Composition (probably the last class on writing they will have), we would be like witch doctors who, instead of telling the natives that their lower back pain will go away if they exercise and showing them the exercises, have them come to us weekly and make them go through arcane and cabalistic movements which ease their pain. And they leave thinking how smart we are and how mysterious the process is an how they would never be able to do that on their own. We are not going to be around for help after the semester ends. They must realize that they have the capacity to tell themselves what is correct in their writing, that it is something they must develop through much practice. It will take much longer than seventeen weeks to develop, but if they are constantly being shown examples of their writer's intuition throughout the semester, they will at least be aware of how it functions and will begin to develop it. When they are at home wondering how to approach an essay, they will at least know that there is more than one correct way to write it and that the teacher does not have one correct solution in mind. The only difference between the student as writer and the teacher as writer is in the amount of writing experience each has had. There is nothing mysterious about the process at all.

Grammar, spelling, punctuation and never-do-this and always-do-that rules are very teachable and easy to grasp, but do not get at the heart of how to write an essay. It is an extremely personal craft that primarily follows only the one "rule" Aristotle pointed out: all compositions must have a beginning, middle, and end. The rest is up to the individual writer and his writer's intuition.

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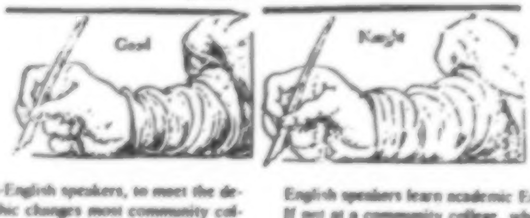


-REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

AT LAST: A TEXTBOOK FOR THE CONFERENCE

By BERT WOODRUFF
Fresno City College

If you need a textbook designed for conference-centered composition instruction—a textbook based on the beliefs that students best learn to write when they work at their own speeds with periodic feedback from the instructor, and that instructors shouldn't "explain to students what they can learn themselves through reading"—then you need Chuck Dawe and Ed Dornan's new text, *One to One.*

When these two Orange Coast College instructors opted to follow Roger Garrison's conference methods and "threw away our readers and handbooks," they avoided the futility of lock-stepping their students through uniform tasks and lectures, but they also encountered the frustration of "delivering thirty-one minilectures at thirty-one different times" while the students waiting for conferences began "to fidget and emit exasperated sounds from their windpipes" (Instructor's Manual, p. 6). Out of both their delight and their frustration has emerged this new text, a helpful combination of the traditional and innovative, designed to support teachers and students using the conference approach.

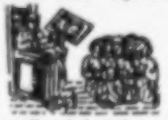
Those "minilectures" appear in one of the *traditional* sections, "Part Four: Index for Writers." These carefully-written presentations cover the usual common problems beginning writers face—like agreement, apostrophe, comma, and comma splice—and also include welcome sections on, for example, "clutter," coherence, conclusions, introductions, and "numbed language." The instructor assigns sections as the need arises in a conference, and the student reads and applies the material in the next draft. The instructor then can assess the student's understanding in their next conference. "When we meet with a student whose work clearly shows a lack of concentration while reading the [explanations and instructions], we return the paper and ask him or her to re-read the material before re-writing" (Instructor's Manual, p. 12). After a few of these nudges, the students learn that they cannot get through the course without careful reading, that the instructor will not lead them through the textbook by the hand, and that the purpose of the conferences is timely response to their writing, not explanations of the text. That's the hope. But, even though the authors have tested the material in their classes for several years—many of us heard them introduce some of this at the ECCTYC Conference in Orange County in the fall of 1979—I doubt if the text will be appropriate for basic writers who are having difficulty with reading too. It should work well, however, with English 1 students and with those students in preparatory courses just below the English 1 level.

Another traditional section is "Part 2: Writing Tasks." "Although Writing Tasks moves from simple to complex units and each is numbered, the tasks are independent of one another; consequently, they needn't be assigned sequentially. In fact, once we get students under way in this section, the assignments we make depend on their individual strengths and weaknesses" (Instructor's Manual, p. 11). This part begins with two brief papers (single paragraphs) using specific and then typical examples and then moves to the traditional rhetorical forms, so that the text provides ample assignments for the differing requirements of English departments and of individual students. As with Part 4, and the entire book, these tasks are carefully written and also contain good samples from professional and student writers.

"Part 3: Daily Writing" is an *innovative* section and contains instructions for eight weeks of journal writing, daily thirty-minute sessions students can do in class when not in conference or working on the regular writing tasks. Students should be able to do this work without any further explanation. The purposes of this section are "to show students that one way to find something to write about is to go ahead and write" (Instructor's Manual, p. 17), and to provide raw material for the writing tasks in Part 2. The authors do not give many hints about how to move the students from their journals to the traditional rhetorical forms although there are several innovative essays, such as the "associational essay" and the "personal essay" on dreams, that specifically direct the students to use journal material.

The most important innovation is "Part 1: Getting Started." By following the accompanying manual, the instructor can use this first part to establish the conference relationship and to teach a composing process students can use throughout the course and in their other writing.

I have referred several times to the Instructor's Manual. If you order an examination copy of this text, be sure to request the instructor's edition. The Instructor's Manual is a real gem. I have been using Garrison's conference method since the fall of 1977. Persistently, two problems have nagged me: the enormous drain of energy that forty to sixty short conferences exact and the difficulty of encouraging students to solve their own problems rather than to rely on me even more because of the frequent contact. The Instructor's Manual contains an important section titled "Tips on Holding Conferences," and there is even a reading list (for the instructor) that emphasizes the creative process and interpersonal dynamics.



While I would have liked to see, in the Instructor's Manual, more detailed advice about how to make the initial assessment of each student's strengths and weaknesses that the authors recommend for the second week and about how to coordinate the writing tasks with those needs, the Instructor's Manual is full of helpful information about how to use the all-important "Getting Started," about how the different writing tasks relate to one another, and about conducting conferences; the textbook itself is full of relevant directions and examples and is arranged to encourage the student's independence. Together, textbook and manual clearly deserve the sub-title of this fine new text: *Resources for Conference-Centered Writing.*

Charles W. Dawe and Edward A. Dornan. *One to One.* Boston: Little, Brown and Company, 1981. 354 pages plus Instructor's Manual.

And Still

6:30 a.m., Monday,
Trotting towards the cafeteria,
I see the bus, wrecked last week.
Smashed safti-glass windshield,
Crumpled blue metal,
Caved in,
Headlight slanting down,
Black bumper bent.

It looked like a fighter
After a Saturday bashing.
He peers into Monday,
One good eye seeing,
Sagging lower lip,
Pain from his wired jaw
Coursing through every inch
Of discolored flesh.
His face, his reward.

The bus, though, won
Its fight,
Streaks of wrong-colored
Paint taking my mind
Back to newspaper pictures
Of the shredded pickup,
Headlines of death.

The bus rests, solid,
No runs for a while,
Jutting its less marred side,
Unmoved by its winning belt.

BILL DECKER
College of the Sequoias

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THE
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OF
UNIVERSITY
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PRESIDENT'S MESSAGE
Confronting the Issues

Welcome back to campus for the 1981-82 academic year! Some changes have occurred on the ECCTYC Board. Dick McIntosh of Cypress College has been elected Treasurer and has joined the Executive Committee. Several regions have elected new directors: in Region I, Ken Cooney of Shasta College joins Gordon Taylor; in Region VI, Taylor Klose of Moorpark College joins Jinny Webber; in Region VII, Nina Theiss of Santa Monica College and Steve Statham of L.A. Valley College are both new directors; in Region VIII, the two new directors are Kevin Burne of Long Beach City College and Steve Montgomery of El Camino College; in Region X, Shirley Sykes of San Diego Mesa College joins Elaine McLevie. These new Board members request your support and assure you they will continue ECCTYC's policy of service to English faculty.

Three issues will continue to confront the ECCTYC Board during this year: the issue of load/class size, the issue of the literacy requirements and new general education program at CSUC campuses, and the issue of the part-time/hourly instructor in our own departments.

LOAD/CLASS SIZE

As you may well recall, the 1979-80 academic year saw a series of nasty confrontations at the local level on the issue of load/class size: in the Peralta District and in the San Mateo District, to name two that received considerable publicity. The same type of dispute was narrowly avoided in Santa Barbara and was one of the reasons for a prolonged contract dispute in San Diego. ECCTYC took a strong stand on the issue involved, strong enough that I was personally threatened with a lawsuit by the former Chancellor of the Peralta District; ECCTYC also sought and received the active support of the CSUC and UC English Councils for the position we took. For some reason—perhaps the fact that negotiated contracts covered the 1980-81 year, or perhaps the fact that the English Councils initiated such a strong and vocal protest to increases in load/class size—the 1980-81 year brought very few load/class size problems. However, we think the quiet period is over and that, in light of recent funding cuts, we will see districts attempting to increase teaching load/class sizes in English during this year. In preparation for such moves, we have activated, vitalized, and expanded our Committee on Load/Class Size; the committee, headed by Bob Mognis of Modesto College, stands ready to assist individual departments as local administrations prepare to increase numbers and substantially decrease quality.

LITERACY AND GE

A second issue concerns the literacy requirements and new general education requirements at the CSUC campuses, campuses to which a sizable number of our students transfer. In light of these new requirements, it is imperative that our liaison with individual state campuses be clearly established and our input be vocal and strong. For several years ECCTYC has had an agreement with the CSUC English Council that an ECCTYC appointee would serve on each local CSUC Literacy Committee; this agreement received the approval of the State Chancellor's Office of both our divisions. Unfortunately, the agreement which is so good in theory has been difficult to implement. The major obstacle is that literacy committees are campus-wide committees directly under the aegis of the campus Academic Senate, not under the individual English Departments. At the onset of the agreement, seven of the nineteen CSUC campuses requested a community college liaison member: Dominguez Hills, Fresno State, Long Beach State, Northridge, San Diego State, San Francisco State, and San Jose State. To date, these remain the only campuses involved in the program. Though ECCTYC and the CSUC English Council continue efforts to have more campuses participate, the organizations operate at a disadvantage, being removed from the local campus politics and from any real contact with the academic senate functioning on each campus. May I suggest that you provide the councils with very real assistance. Contact the English Department Chair of your closest CSUC campus, and through that chair the president of the campus senate, urging them to gain approval for appointment of a community college English instructor to the campus literacy committee; once approval is gained, have someone in authority—the chair of the literacy committee, the president of the senate, the English Department chair—send me a brief memo requesting a nominee from a local community college, or even suggesting such a nominee if they know someone (yourself, perhaps, if you are truly interested in the assignment).

PART-TIME/HOURLY INSTRUCTORS

The last issue I wish to broach is the most sensitive of all, that of the plight of the part-time/hourly instructor in our departments, on our campuses. These truly dedicated professionals continue on many of our campuses to operate in a state bordering on penal servitude. They have no assurance of an assignment from semester to semester, serving at the whim of local administrators; they frequently receive poor schedules, teaching what no one wants to teach and working hours no one wants; when they work, they often work for substandard wages, flat hourly fees instead of pro-rata pay; frequently they have no benefits: and they rarely, if ever, are allowed active participation in department or campus matters. For years, battles have been fought at local levels to better the lot of our part-time/hourly colleagues. At worst, the battles have been futile; at best, they have succeeded only in producing gross inequities from district to district. If the history of the problem has taught us nothing else, it should have taught us that the local level is not the arena in which this problem can be solved. It is time that we pool our resources and demand action at the state level, action that will be binding on local districts and that will provide for professional and equitable treatment of our part-time colleagues.

This will not be an easy year for ECCTY or for any community college instructor, but it will be tolerable if we confront the issues before us in a reasoned enlightened manner.

$ACRAMENTO $CENE

The Board of Governors Observed

By GORDON TAYLOR
Yuba College

In June, the Board of Governors of the California Community Colleges met in Sacramento. *Sacramento Scene* took advantage of the time and place and went to see how the sub-powers that be operate. In many ways, it sounds like a local board: the members complain of having to make decisions that were, it seems, pre-ordained by the Feds and by the State's Legislature, which means that their decisions are not decisions at all and that, more generally, their movements are hampered by too many outside forces. However, within those regions where the Board can maneuver, it wields a fair force. It sets various sorts of guidelines that the local CC's have to follow regarding things like allocations for EOPS, for programs for handicapped students (actually called "handicapped student programs"), for the different vocational programs, for projects to be supported by the Fund for the Improvement of Instruction. It proposes legislation, lobbies (through the Chancellor's Office) for and against other people's bills, and seems influential and successful. It establishes programs for capital outlay and controls to some extent the structure of the California Community College system. It sets criteria for the types of courses the CC's may offer and is responsible for a number of educational matters, as well.

The item most pertinent to *i.e.*'s readers concerned the Fund for the Improvement of Instruction. The Board adopted the list of projects to be supported by the Fund, which will have about $800,000 for grants and $810,000 for loans. The Advisory and Review Council selected eighty-two projects that it thought worthy. Thirty-seven districts (fifty colleges) received grants ($750,000) and seven districts (eight colleges) loans ($199,270). Los Angeles District had ten projects funded, the most for a single district, and Santa Ana five, the most for a single college. Most districts had two and most colleges one. Among those of specific interest are twelve projects related to language. Antelope Valley got $15,000 for a campus-wide writing program; Indian Valley, $8,800 for team teaching in writing, reading, and research techniques; Santa Rosa, $12,000 for a College Writing Center. There are a number of programs that propose to teach English in specific ways or for specific purposes: ESL with packets and tapes (Santa Ana, $3,500), with computers (San Diego Adult and Continuing Education Center, $13,000), vocational English with computers (Evergreen Valley, $8,000), English to foreign students in biology (Cerritos, $3,400); for learning disabled adults, an Expressive Language Manual (San Francisco Community College Centers, $11,000); for the hearing impaired, English (Ohlone, $2,500); a synonym dictionary (Los Angeles Pierce, $6,000); for inadequately prepared speech students, teaching techniques and materials (Merritt, $11,000). A consortium of Merced, College of the Sequoias, Fresno City, and San Joaquin Delta got $15,000 ($3,750 each) to field test some "instructional materials and teaching strategies for students with language and mathematics deficiencies." Antelope Valley was lent $24,000 to set up a campus-wide writing program and Ventura District, $56,000 for a computer based library network.

If you are still awake, dear reader, two other projects are of more general interest. American River got $20,000 to expand a Teaching Resources Center and will write a handbook of "operational guidelines" to send to other CC's. Four colleges received $86,000 (Los Angeles City, $15,000; Los Angeles Valley, $15,000; West Los Angeles, $30,000; Chabot, $26,000) to set up Project Dissemination Conferences and publications.

The Board considered a number of legislative bills and took no unusual positions. Mr. Arnold Bray, Director of Legislative and Public Affairs in the Chancellor's Office, reported that there was not very much *good* legislation and that the CC's are under attack, and he suggested that the Board would have to fight to preserve the system. All that seems to mean avoiding students' fees and tuition and making sure that the CC's get enough money to carry on their business.

The most important item considered by the Board was the financing bills, since passed by the legislature just in time to meet the constitutional deadline for passing the State's budget. All the financing bills (SB 841, 842, Alquist), along with some other provisions, were ultimately combined into AB 1626 (Hughes); it is a very complex bill, and the Chancellor's Office is preparing a detailed

(Continued on Page 8)

News From Our Regions

UPSTATE
DOWNSTATE

REGION I: NORTHERN CALIFORNIA

Directors: Ken Cooney, Shasta College; Gordon Taylor, Yuba College.

On 29 May 1981 Region I held a successful regional meeting at Butte College. Although Joe Rich, Chair of Humanities, had to be away that day, he had arranged for the meeting place and provided a sumptuous luncheon. Hannie Voyles of the English department acted as hostess.

Fourteen English faculty members from five community colleges met with English teachers from four high schools to discuss mutual concerns. The high school teachers suggested using aides recruited from community college students to help in writing labs and in classrooms. They recommended that the students receive credit for their work in the high schools.

REGION VII: NORTH LOS ANGELES

Directors: Stephen Statham, Valley College; Nina Theiss, Santa Monica College.

Four presentations describing team-taught humanities courses with literature as one component highlighted Region VII's annual spring mini-conference. Approximately fifty members of ECCTYC's North Los Angeles Region gathered at Pasadena City College during the afternoon of 7 May to hear some stimulating ideas about team-teaching as one way to increase literature course enrollments.

All four speakers—Charles Cobb (L.A. Pierce College), William Heffernan (Saddleback College), Dr. Phyllis Mael (Pasadena City College), and Linda Nibley (Glendale Community College)—not only commented on the positive responses of students in these courses but also shared their own enthusiasm as well. "Challenging" and "rewarding" were the key words used to describe their team-teaching experiences.

Lee Frank (L.A. Southwest College) planned the program with PCC hosts, Rae Ballard and Leonard Franco. Barbara Bilson, Frances Kurilich, and Nina Theiss (Santa Monica College) provided the refreshments.

Following the conference, regional co-directors Leonard Franco and Sister Joseph Adele Edwards (Mount St. Mary's College) conducted an election for two new directors with the following results: Stephen Statham, Chair, Department of English, Los Angeles Valley College, and Nina Theiss, Chair, Department of English, Santa Monica College.

REGION VIII: SOUTH LOS ANGELES

Directors: Kevin Burne, Long Beach City College; Steve Montgomery, El Camino College.

Orange Coast College English instructor Raymond Obstfeld, who has had one book of poems published as well as three novels, will have two more novels coming out next year: *Dead Bolt* and *The Devil to Pay*. Recently, *The Not So Private Eye* magazine bought his short story "Rhyme Scheme." Also appearing this past year were Raymond's short story "Someone's in the Kitchen with Dinah" *(Mystery Magazine)* and two articles, "Opus in G Minor for Blunt Instruments: Motive in Detective Fiction" and "The Best of Hitchcock" (both in latest issue of *The Armchair Detective*). Raymond has just finished his ninth novel and is now at work on a creative writing textbook.

SACRAMENTO SCENE

(Continued from Page 7)

financial analysis that will have been available in July or August. AB 1626 funds the colleges for two years and, among other things, establishes the following: it provides just over $1.06 billion, an increase of 5 percent for the cost of living as against the $1.09 or 9.7 percent requested by the Board; maintains the equalization and incremental cost factors of AB 8; allows 2.5 percent for additional ADA, but will pay only $1100 per ADA for non-credit courses instead of the previous $1900, a compromise with the K-12 districts (called "equity"); although it will pay the full amount for mandated, non-credit courses that were already being taught in 1980-81, new ones will get only the $1100. It will not pay for recreational, public service courses (the macrame variety); it limits the number of weekly student contact hours that part time instructors can teach to present levels in those districts where part time people taught more than 28 percent of those hours; it requires the Board of Governors to adopt a system of course classification by 1 July 1982, or the CC's will not get the 5 percent inflation factor projected for 1982-83.

Legislators will continue to introduce some trailer bills to clear up details that got confused in their rush to get the budget passed by 15 June, and it will take some time to sort through the hundreds of bills they voted on in their subsequent rush to finish up before their summer recess.

Most of the Board's other business dealt with how some categorical programs should be run and paid for and is of much more interest to those who administer them. What the Feds finally do, of course, will greatly affect the way they are run and how much money they get. Not too many predictions have as yet been made as to how the Fed's actions will affect the Community Colleges.

LINGUISTIC GEMS: regarding allocations to EOPS, "It is recommended that the Board adopt the element weight and special conditions adjustments as depicted in Table 1 and the preliminary college allocations as displayed in the Appendix."

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ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

inside english

Vol. VIII, No. 2 Journal of the English Council of California Two-Year Colleges December 1981

INSIDE *inside english*

ECCTYC Looks at Writing

Good writing is a "major concern in all disciplines," assert two professors from California State Polytechnic University, Pomona. To teach good writing in all courses, teachers must design writing tasks "that elicit good written work and promote other course objectives as well."

pages 4 and 5

To learn, often one must UNlearn—as one community college instructor discovered at an NEH Summer Seminar at the University of Washington.

page 3

Need a change? How about exchanging jobs with a colleague at another California community college? If you're interested, look at the Notices column.

page 2

★

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Poetry ....pages 3, 5, and 8
President's Message ......page 7
REviews ....page 6
Sacramento Scene ....page 7

CONTROLLED COMPOSITION:

An Alternative to Grammar in the Writing Laboratory

By HELEN HEIGHTSMAN GORDON
Bakersfield College

WHEN WE first established the reading and writing labs in our Bakersfield College Learning Center, we found excellent commercial materials available for reading, vocabulary, and spelling improvement. We were not as well pleased with available materials for writing improvement, however. Most of the writing skills materials available were limited to grammar and punctuation drills. Although such drills have their uses, especially for students who repeatedly make a certain type of error, we felt the need for some kind of holistic writing practice also.

Foreign students especially need some holistic practice because many of them can do grammar drills perfectly yet are unable to write coherent papers. And some of our students have had so little writing practice that they cannot transfer the concepts from drills to their own compositions.

Giving immediate feedback is more difficult with writing practice than with reading practice, yet the writing lab should strive to make it possible. Original compositions demand more grading time than our limited staff is able to supply. Yet free writing alone does not suffice because it provides no clues for improving the writing. Beginning and remedial writers also need positive models of good writing to imitate, not just bad writing to analyze and correct in workbooks.

Controlled Compositions

We found a partial answer to our problems through the use of controlled compositions. This method is suitable for a wide range of student abilities. Able students enjoy it, and it is also effective with the insecure ones—those who are unfamiliar with English idioms, those who do not analyze well, and those who can't think of anything to say. There are also a few students it does *not* appeal to—those who think that drills are the only legitimate way to study "English" and those who dislike having to rewrite careless work. But for students who stick with it, some remarkable progress can be made in fluency and correctness.

The Method

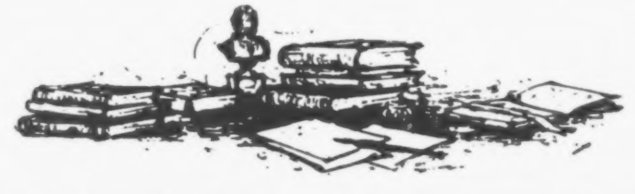
Here's how the method works. Students copy well-written short compositions, changing each one in some meaningful way, such as from present to past, singular to plural, slang to standard English, and so on. Or they may combine selected sentences within the composition to form appositives, compound sentences, adjective clauses, adverbial clauses, etc. They learn the appropriate punctuation in context as they make these changes. In effect, they are "playing the game" as they learn the rules—learning by doing.

Basically, controlled compositions are a means of learning to write by imitation, but they are not mindless copying. The student must manipulate the passages, thoughtfully, but he or she can concentrate on just one concept at a time. Thus even the student who has repeatedly experienced failure can write a perfect paper.

Students should copy the entire passage, not just cross out and replace words. In this way they develop fluency, a sense of continuity, and proofreading skills. If students make more than three errors on one controlled composition, they should re-do at least those sentences in which the errors occur. Even better results can be obtained by re-doing the whole paper to get a perfect copy, because this task resembles revision tasks in the world of work, *i.e.* "Do it right until you get it right." However, students should not have to re-do an exercise more than once. They should move on to a more difficult assignment, such as from pronoun consistency to using various verb tenses.

Grading

Grading of controlled compositions is quick and easy. The instructor quickly becomes familiar with each exercise and can scan it in the student's presence. By merely circling errors and asking the student to explain what is missing or wrong, the instructor encourages him to edit his own work. Tutors or student aides can also be trained to grade controlled compositions with a key. In cases where more than one response may be acceptable, the grader should accept any response that makes sense.



Effectiveness of the Method

This method has limitations, of course. It should be supplemented by free writing, journal keeping, sentence combining, clustering, and original compositions. Once students have been exposed to the good writing in controlled compositions, however, their original writing improves as they draw upon the patterns and structures they have absorbed.

To test the effectiveness of controlled compositions in reducing errors and increasing fluency, a pilot course in basic writing was conducted using this method plus free writing and clustering (writing original sentences from stimulus words). As measured by essays on uniform topics at the beginning and end of the semester, students in this experimental course reduced their mechanical errors by 43 percent and increased fluency by 17 percent. A carefully matched group of students studying traditional sentence structure reduced their errors by only 15 percent and did not increase fluency at all. In fact, they wrote, on the average, 10 percent fewer words at the end of the semester than they had written at the beginning. (Further details can be found in the author's doctoral dissertation.)[1]

Applications of the Method

The applications of this method are as various as students themselves. Instructors in vocational and technical programs could select materials of special interest to their students. Instructors of students with low self-esteem can select materials from self-help books with a strong "can do" flavor.

Composition Theory

As a mode of instruction that presents an alternative to grammar and usage drills, controlled compositions make a positive contribution. Although the general public seems to believe that students' writing deficiencies can be cured by such drills, this belief flies in the face of a substantial body of research. Summarizing over fifty years of this research, Dunning and Redd[2] listed several "knowns" leading to the recommendations by the National Council of Teachers of English for teaching writing:

1. That isolated drills in usage, formal grammar, phonics, and spelling have

(Continued on Page 3)

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Notices

FACULTY EXCHANGE

I'm not sure that this situation prevails at all of our community colleges, for I did see some younger faces at ECCTYC's November conference. But as our English Department here at the College of the Sequoias has become older and more staid, primarily because of the lack of the impetus of new instructors being hired, new blood being infused, I've wondered how we could counteract some of this stagnation. One idea that I've thought about is the exchange of English instructors between California community colleges. Since several people at our recent San Francisco Conference to whom I mentioned this idea responded with enthusiasm ("Yeah! why don't *you* get something going?"), I decided to use *i.e.* as a forum to see if there were enough statewide interest to encourage ECCTYC's taking on the position of clearinghouse for such exchanges.

Briefly, as I see the process, ECCTYC could function as a coordinator, I, as present secretary, probably handling most of the coordination, unless the response were overwhelming. Thus, if an instructor from Shasta or Laney would be willing to exchange her position with an interested instructor from King's River or Southwestern, she would notify ECCTYC's secretary, who, in turn, would notify both instructors that their schools had mutual exchange positions open. Then, the two individuals could contact each other and make other special arrangements, such as the exchange of houses, for a semester or a year. These are just examples, of course, and the program would certainly not discourage intra-district or other geographically close exchanges. Personally, I'd like a *complete* change of geographical scenery, if I were to be involved in such an exchange.

If there is interest in your department (and *you* are enough interest, even if your colleagues are negative), please write me and I'll bring this to the attention of the ECCTYC Board at our April meeting.

William Decker
College of the Sequoias
915 S. Mooney Blvd.
Visalia, CA 93277

LOAD STUDY COMPLETED

ECCTYC's study of English composition workloads in eighty-one California two-year colleges has been completed by Robert Mognis, chairperson of ECCTYC's Workload/Differential Committee. The study, which will be updated yearly, summarizes data gathered in spring, 1981. Items include maximum class size for transfer and remedial composition courses, maximum number of composition classes in workloads. Placement examination information is also included. The study will be summarized in a later issue of *inside english*.

If you have questions about workload or problems that you would like to bring to the attention of ECCTYC, please write to Robert Mognis, Chairperson, Literature and Langunge Arts Division, Modesto Junior College, Modesto, CA 95350.

MT SAC WRITERS' DAY

Speakers, Prizes, Information—all to be had at the Seventh Mt. San Antonio College Writers' Day Festival, held Saturday, 6 March 1982, from 9 a.m. to 3:30 p.m., at the college. Prizes will be given in three divisions: Mt. SAC students, high school students in the Mt. SAC district, and general community residents. However, anyone from anywhere can attend to hear speakers like Ray Bradbury, Jack Smith (*LA Times* columnist, author of *God and Mr. Gomez*), Doris Baizley (writer for Improvisational Theater Project at the Mark Taper Forum), Thomas Thompson (author of *Serpentine*), Kathleen Spivack (poet from New England), Charles Neighbors (New York literary agent), and Bette Ross (former Mt. SAC student and author of *Song of Deborah* and *Our Special Child*).

To attend send four dollars to Evelyn Martin, English Department, Mt. San Antonio College, 1100 No. Grand Avenue, Walnut, CA 91789.

CCCC MEETS IN SF

The Conference on College Composition and Communication holds its 1982 Annual Convention 18-20 March at the Hyatt Regency Hotel in San Francisco. Its theme—"Serving Our Students, Our Public, and Our Profession"—promises a varied and interesting program. Scheduled to speak at the Thursday evening general session is Winston Weathers, creator of the writing program at the University of Tulsa and the author of poetry and short stories. Janet Emig of Rutgers University, known for her studies of students in the process of composing, will address the Thursday morning general session.

For further information write Donald C. Stewart, 1982 CCCC Program Chair, c/o NCTE, 1111 Kenyon Road, Urbana, IL 61801.

WCRA MEETS

The annual meeting of the Western College Reading Association (WCRA) will be held in San Diego, 1-4 April 1982, at the Bahia Hotel on Mission Bay. WCRA stresses learning assistance/developmental education and focuses on basic skills areas such as reading, writing, and ESL.

For registration information write or call Ms. Jan McMillan, Point Loma College, 3900 Lomaland Drive, San Diego, CA 92106, (714) 222-6474, ext. 384.

SUMMER INSTITUTE

National Endowment for the Humanities is sponsoring a Summer Institute in Writing Across the Curriculum, 27 June to 30 July 1982 at Beaver College, near Philadelphia, Pennsylvania. Prospective participants must apply in teams of three: two college or university instructors from the same institution—one in writing, one in another humanities discipline—and one instructor (in English, social studies, or foreign language) from a secondary institution in the same geographic area as the college or university. NEH will provide a $500.00 stipend for each participant and will pay most expenses for travel and room and board in the Beaver College dormitories. A commitment by the administration at the participant's home institution and some cost sharing are required.

For further information and applications write Dr. Elaine P. Maimon, Director, NEH National Dissemination Program for Writing in the Humanities, Beaver College, Glenside, PA 19038.

OTHER DATES

CATE Annual Convention,
12-14 February 1982,
San Francisco Hilton.

CATESOL Annual Conference,
13-15 March 1982,
San Francisco

SCTE Spring Conference,
27 March 1982,
Rio Hondo College, Whittier.

Letters

KUDOS FOR KEVIN

To the Editor:

I'd like to thank you for running Kevin Ryan's recent *inside english* piece, "Writer's Intuition" ["Teachers, Students, and Writer's Intuition," September 1981, p. 5]. I found my colleagues paying it the ultimate compliment—either reading it aloud to their students or xeroxing it as a basis for discussions in their writing classes.

I think Ryan's essay comes as close as anything I've read to having a professional writer drop into one's classroom to tell how it *really* is out there (a great part of the appeal of Roger Garrison, both in person and in print, as many of us already know, as well as of Dawe and Dornan in their excellent book *One-to-One*).

I like Ryan's daring, his leap of faith that trusts even the beginning writer to create an opening, cast a paragraph, or frame a conclusion not "by the book"—because, finally, there *is* no book—but in response to the inner voice that speaks as clearly, in its own way, to a remedial composition student as it ever did to the epic poets. And I find something comforting in that.

TAYLOR KLOSE
Moorpark College

Dear Editor:

I love Kevin Ryan! He's out in that creative, vulnerable, and essential field of intuition where we all belong and meet in meaningful and most of all surprising, enlightening ways. More inspirational articles by Kevin, please!

HELENA HALE
Santa Barbara City College

A NEEDED LAUGH

Dear Editor:

I thought other English instructors might be as amused as I was by the malapropisms my students have used. Over the years I've collected them from student writing and speech. I list them below in the hope that they will provide other bleary-eyed English teachers with a few laughs.

—"Publishers, Editors, English Teachers and Other Linguistic Authoritarians
—"The Future of Democracy: A Swine Song"
—escrew company
—the Dupontic plague
—"I know. My paper is full of run-offs."
—The people came in groves.
—I don't know a cinnamon for . . . .
—Department of Labors
—Thank you for your corporation.
—gland of plenty

Sincerely,
BETTY COON
Contra Costa College/Vista College

UNLEARNING COMP

ΠΑΡΑΓΡΑΦΟΙ: Paragraphs

By RICHARD TRACEY
Cerritos College

With Barbara Bilson (Santa Monica College; *i.e.* editor) Joe Fitschen (Lassen College [Hi, Joe!]), and nine other college English instructors from around the country, I attended William Irmscher's NEH Summer Seminar, "Contrastive Analysis of Various Approaches to Teaching Composition," in Seattle last summer. During our last week Barbara and I made a sort of pact that we wouldn't return to our home campuses this fall to throw any NEH weight around or to force our summer's work into every conversation, no matter how remedial we knew it to be. As I recall, this also included Barbara's commitment not to fill up the pages of *i.e.* with our seminar—and her extracting instead a commitment from me to fill up at least a column with it. So, to be brief, I can now see from my hindsightful vantage point that over the summer the unlearning was just as important as the learning we did.

I started my application for the seminar by telling Irmscher—who, as he does still, directed the Freshman English Program at the University of Washington when I was an undergraduate there—that his TA's had never taught me any composition and that I had to teach it to myself. I finished my application with how I'd finally learned comp from the handbooks and rhetorics I was assigned to teach from as a new part-timer with a fresh graduate literature degree. Even so, Irmscher invited me to join his seminar—his second chance . . . or mine?

Clearly mine.

¶

In a short eight weeks I unlearned all that comp and relearned writing. The best instance of this is our work on the paragraph.

No wonder Irmscher's TAs didn't teach the outlined/topic-sentenced monolith I've been teaching: it was Irmscher, as editor of *College Composition and Communication*, who published (1965-66) Francis Christensen's "Generative Rhetoric of the Paragraph," Alton L. Becker's "Tagmemic Approach to Paragraph Analysis," and Paul C. Rodgers, Jr's "Discourse-Centered Rhetoric of the Paragraph." These Irmscher later published with comments/rebuttals in *The Sentence and the Paragraph* (NCTE, n.d.), and it was in this booklet that we studied what he calls "the first serious reconsideration of paragraph structure in almost a century." This reconsideration began when I was a high school sophomore and still hasn't filtered down into most college classrooms as I begin my sixth year as a college writing instructor.

In short, modern rhetoric, as stated in these and other articles, views the paragraph, or more precisely the indention of a paragraph, as simply the punctuation stronger than the period. We indent, say modern rhetoricians, not to start a paragraph, but to finish one. In other words we paragraph after we have descended into some intuited, appropriate level of particularity on a given topic; the white space that fills out the line and begins the next one puts the fullest stop on that topic; and the next sentence ascends to an abruptly new level of generality. A paragraph, therefore, is anything between two indentions.

It's the paragraph bloc that modern rhetoric views as the major constituent unit of the essay. A paragraph bloc is a group of paragraphs collectively developing a major thought within an essay; it corresponds to the *thinking* in the essay but not necessarily to the paragraphing. Thus, paragraph blocking punctuates the essay just as paragraphing punctuates the paragraph bloc.

Such views are nothing new. After all, the παραγραφοι was originally a symbol (¶, a decorative π as an abbreviation) literally "written beside" (*para graphos*) any line which contained a break in the thinking. But the comp paragraph that I unlearned IS new—not Classical Greek, but Victorian Scots! [See Paul C. Rodgers, Jr., "Alexander Bain and the Rise of the Organic Paragraph," *Quarterly Journal of Speech*, 51 (Dec. 1965). 399-408.]

If these ideas intrigue you, consult *The Sentence and the Paragraph*, cited above, or read Chapter 9, "Teaching Structure," in William Irmscher's *Teaching Expository Writing* (Holt, 1979). Or read a sampling of modern American prose, anything from *New West* to *The New Yorker* to *The New Republic*. You'll find paragraph blocs, you'll find paragraphing as punctuation, and you'll find no more than half the paragraphs, says Irmscher, with even a loosely defined topic sentence. You'll find writing but you won't find comp.

It is pure irony that nowadays we feel so liberated by our descriptive grammars when we are so shackled by our prescriptive rhetorics.

¶

There, that's a little of what we learned and unlearned in one of our eight weeks in the seminar. And even if these ideas don't intrigue you, I still urge you to apply next spring for a 1982 NEH Summer Seminar. This is the single most important thing I learned last summer: These seminars exist (and will continue to, even under Reagan's cutbacks), and you should apply to one. From the ninety-six applicants to our seminar, we three Californians represented 25 percent of those accepted and 75 percent of the two-year college instructors accepted. (No four-year college instructors from California were accepted.)

I'll gladly help you with your application.

What I Did Last Summer

On this assignment you were required
to write a paper describing an event
of some significance to you. The essay
is unified by theme but rambles
just a bit when you describe
your guilt at having lived. Verb tenses
still are haphazard; you should have said
Thai pirates rap*ed* and kill*ed*. Tense endings
are important, and omissions cause
the reader some confusion. I know
prepositions are maddening to control,
but that Malaysian patrol boat sliced
into our boat, or *through*, not *at*.
Don't jump about so much in time;
the past perfect could have been used
to good effect, as in the sentence,
When the women were raped, we wished
we *had fought* to save them. Also,
I was a bit confused by your handling
of numbers. Were you the one survivor
of the twenty-one? Were forty on the boat
before or after the women were raped?
Or did twenty-one out of forty live?
Confusion about numbers wouldn't occur
if they were rescued from that tangle
of sentences. With these exceptions, the essay
seems just fine. Correct your errors
before going on to chapter nine.

DICK ALBERT
Chabot College

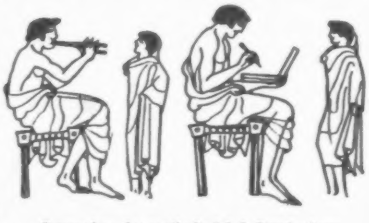
CONTROLLED COMP

(Continued from Page 1)

little value. These skills are best learned in a context.

2. That most students learn to write and read by performing real tasks: writing letters, notices, stories, reports for a class audience, etc.
3. That drills may be useful following diagnosis of weakness in a specific area, but not as a substitute for whole writing tasks.
4. That students need help *during* the writing process.
5. That sentence building is more productive than analysis or labeling.

Copying as a means of learning style was a much-utilized method in the eighteenth century, and many practitioners are now recommending its revival. William Gruber[3] reported amazing improvement in his students' writing through the "servile copying" of the style of Mark Twain and others. Daniel Fader[4] also advocated copying in his 1976 book *The New Hooked on Books*. He told an anecdote about a youth in a detention facility who had "nothing to write about" for his journal, but when allowed to copy *Time* magazine for six weeks, improved not only his writing but his participation in social studies classes. Edward Corbett and Barrett Mandel[5] suggest that copying model passages allows students the experience of producing mature prose without consciously conceptualizing it first—in other words, bypassing the analytical left hemisphere of the brain and experiencing insightfully with the right hemisphere.



Commercial Materials

For those instructors who do not have time to write and select their own controlled composition materials, some commercial materials are available. A pioneer in the field is Kunz and Viscount's *Write Me a Ream* (Columbia University: Teacher's College Press), an inexpensive supplemental set of exercises designed for adult education. More recent works are two from Holt, Rinehart and Winston: Friedman and MacKillop's *The Copy Book* (1980) and Gordon's *From Copying to Creating* (1981). Friedmann has extensive exercises and suggestions for original compositions suitable for college students or advanced students of English as a second language. Gordon includes some sentence-combining and a handbook for correcting errors, in addition to sixty controlled compositions suitable for college developmental students, ESL, or adult education. Two books from Language Innovations, Inc., of New York are designed especially for ESL students: *Ten Steps*, by Brookes and Withrow, provides sixty-one model passages for beginning and intermediate ESL students, and *Twenty-six Steps*, by Kunz, fifty-three passages for intermediate and advanced ESL students.

Although controlled compositions will not render unnecessary the writing of original compositions, they do provide a useful kind of writing practice. Because they can be graded in a minute or two, they free the instructor to spend more time on the students' original compositions. They are sound in theory because they provide positive models, immediate feedback, and opportunities for repeated successful experiences.

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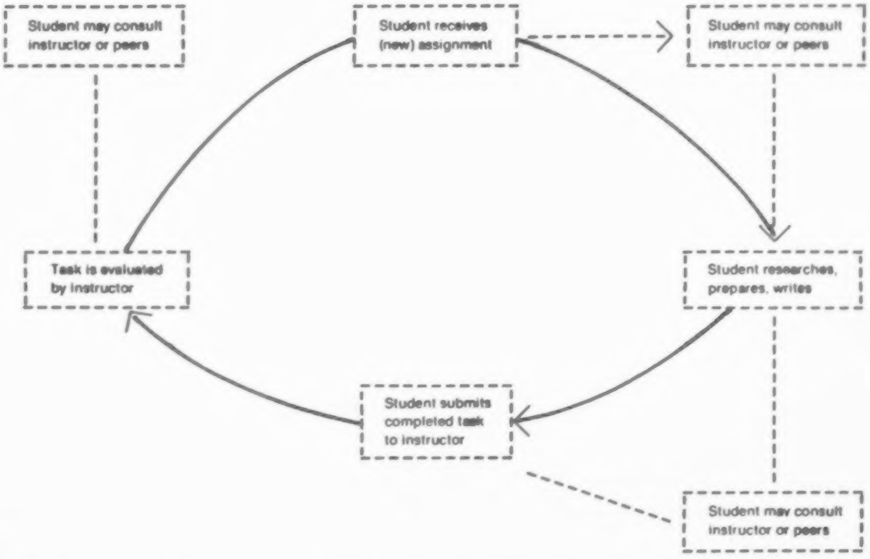
MAKING BETTER BEGINNINGS:

Generating Effective Writing Assignments . . .

ACROSS THE CURRICULUM

By ANDREW MOSS and CAROL HOLDER
California State Polytechnic University, Pomona

Figure 1: Cycle of a Student's Learning Activities — A Traditional Model


Student may consult instructor or peers
Student receives (new) assignment
Student may consult instructor or peers
Task is evaluated by instructor
Student researches, prepares, writes
Student submits completed task to instructor
Student may consult instructor or peers

STUDENT writing has become a major concern in all disciplines at community colleges as well as at secondary schools and four-year colleges across the country. Faculty in political science and biology, nursing and art history, are being asked to assign more writing, to grade more writing, and to encourage the composing processes of their students. Like their colleagues teaching composition, these teachers face the challenge of developing thoughtful, well-conceived assignments in order to stimulate their students to write and to want to write well.

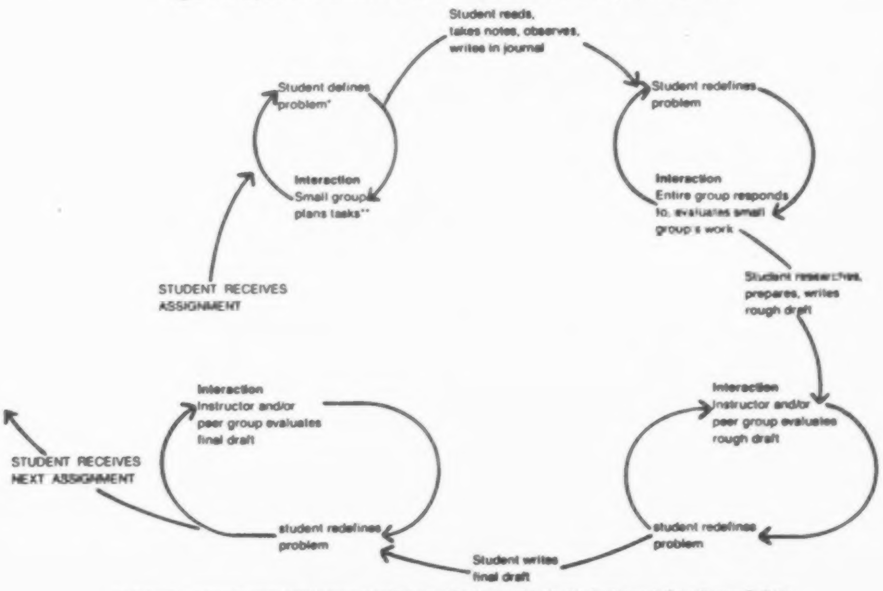
A major part of a cross-curricular writing seminar which we conducted at Cal State San Bernardino in September, 1980, dealt with this challenge: designing writing assignments that elicit good written work and promote other course objectives as well. The preliminary results of the seminar, attended by faculty from Riverside City College, San Bernardino Valley College, and Cal State San Bernardino, have indicated to us the value of emphasizing the very beginning of the teacher's planning process: the conception of the assignment itself.

In one of our sessions on assignment design, we presented contrasting models of assigning writing (Figs. 1 and 2). The traditional model (Fig. 1) represents a pattern of learning activities which still characterizes classes in many fields. The students are assigned a written project of some kind (a book critique, a research paper, a lab report), and they go off to undertake the project alone (as indicated at the right-hand side of the cycle). Some students may consult with classmates or with the instructor, but most work entirely on their own. After false starts, second guesses, and last-minute revisions, they turn the work in (as represented at the bottom of the cycle) and await the teacher's judgment—often only a few brief comments in the margins or at the bottom of the page.

There is nothing wrong with this process except that when students enter their careers they will often work collaboratively, exchanging drafts of memos or reports, exploring ideas in formal meetings or over cups of coffee at a break. The collaborative process, the team effort, operates in medical research laboratories, in accounting firms, and in public relations agencies; in the give and take of conversation, ideas can be quickly tested and modified.

The activities represented in the expanded model (Fig. 2) simulate the kinds of collaboration students will encounter in their professional lives. Though the model is only an abstraction and presents just one possible sequence, it does incorporate a full range of language activities from prewriting through evaluation. Owing much to the work of such researchers and teachers as James Britton, James Moffett, and Thom Hawkins, the model stresses the use of small and large groups to help students exchange ideas and define the rhetorical tasks facing them in any particular assignment.

Figure 2: Cycle of a Student's Learning Activities — Expanded Model


Student reads, takes notes, observes, writes in journal
Student defines problem*
Interaction
Small group plans tasks**
Student redefines problem
Interaction
Entire group responds to, evaluates small group's work
STUDENT RECEIVES ASSIGNMENT
Student researches, prepares, writes rough draft
Interaction
Instructor and/or peer group evaluates final draft
Interaction
Instructor and/or peer group evaluates rough draft
STUDENT RECEIVES NEXT ASSIGNMENT
student redefines problem
student redefines problem
Student writes final draft

*Defining the problem involves identifying and handling all of the issues related to the development of a written product: audience, purpose, thesis, mode of discourse, choice of evidence and arguments, order of presentation, word choice, etc.

** e.g., debates, group presentations and reports.

As indicated by the small circle at the upper left-hand corner of the model, the students can meet in small groups first to discuss their writing tasks, then strike out individually to work on their own sub-tasks. When they regroup they may present their findings (as a small team) to the entire class, and the results of this interaction can lead back to individual work: the writing of their rough drafts (as noted at the right-hand side of the model). Thus students have opportunities to read about, discuss, and listen to ideas pertinent to the assignment problem before they begin writing their first drafts. This first draft, then, comes out of a much richer verbal environment than does the first draft in the classs based on the traditional model. The two circles at the bottom of the cycle indicate the opportunities for peer- and instructor-evaluation of the rough and final drafts, allowing for a thorough and engaging process from the moment the task is given to the time that the final written product is evaluated and returned to the student.

THE EXPANDED MODEL: AN EXAMPLE

To illustrate how the model can operate in many different disciplines, we presented at the San Bernardino seminar examples of assignments in psychology, literature, and accounting; all the assignments required collaboration. The writing task below was developed by Cal Poly Accounting Professor Alan Senn and Carol Holder for use in a team-taught writing class for accounting majors; we include with the assignment a description of possible activities that correspond to the expanded model described above.

THE STUDENTS ARE GIVEN THE FOLLOWING ASSIGNMENT:

> Assume that you and a partner have an accounting firm. You have just accepted a new client, Gordon Blue, who has provided the following information during several conferences:
>
> Blue is 58 years old and has a wife and three grown children. He has been the maitre d' at a prominent restaurant for twenty years and is now opening his own place.
>
> Blue has posed several questions he wants you and your partner to answer:

GENERATING EFFECTIVE WRITING ASSIGNMENTS

Across the Curriculum

1. What form of business enterprises should he set up for his new restaurant? What are the relative advantages and disadvantages of each form?
2. Should he lease or buy the equipment? What are critical factors he should consider in making his decision?
3. What kind of retirement plans are available for self-employed persons? He has heard about IRA and Keogh, but does not understand them.
4. Can and should he sell his home to raise capital needed in the business? He has heard that he can exclude profit of up to $100,000 in a sale of his residence.
5. Can he take a Nile cruise and claim some portion of the costs as business expenses as he plans to attend professional seminars en route? How might he make arrangements to legitimize deductions?
6. How can he give some of his wealth to his children effective at his death without creating for them a heavy tax liability?
7. How might he best take advantage of income averaging provisions of Federal tax law if his new business prospers as expected?
8. What does *internal control* of a business mean? What does it involve, for restaurants especially, and why is it important?

You and your partner have decided to take four questions apiece and draft responses for each question area. (You may prepare responses to *any* four of the questions.) In planning and writing these four reports, remember that Gordon Blue has little knowledge of accounting. He needs specific, concise résponses written in no-technical language.

STUDENTS MEET IN SMALL GROUPS:

In addition to preparing written responses to four of the eight question areas, the students, working in teams, prepare to present an oral response to just one question. (The oral presentations will be made prior to the due date for the rough drafts of the written reports.)

On the day the teacher hands out the assignment, she divides the class into eight teams, assigning one question area to each team. These then meet to plan their presentation. In small group discussion, the students consider the question before them carefully, discuss what they know to be relevant advice, identify sub-questions that will need further research, plan their oral presentation, and divide among themselves the tasks of researching information and presenting the response.

STUDENTS READ, WRITE, OBSERVE, ETC.:

On their own, the students work on their assignment from the small group, preparing to give an oral response to one area of one question. Also, students make preliminary decisions about the four questions for their written report.

ENTIRE GROUP RESPONDS TO, EVALUATES, SMALL GROUPS' WORK:

At the designated class meeting, each team gives, in an oral report, advice pertinent to one question area. The teacher and class act first as Gordon Blue, asking for clarification and raising further questions, and then as accounting experts, commenting on the accuracy and completeness of the advice.

STUDENTS RESEARCH; PREPARE, WRITE ROUGH DRAFTS, INSTRUCTOR AND PEERS EVALUATE ROUGH DRAFTS

Rough drafts are read aloud, projected, or exchanged so that students comment on and question each other's work; all receive some feedback from more than one person on what they've written. The advantage of using an opaque projector is that students can hear spontaneous reactions to their work from other students and from the instructor. All can learn simultaneously from each other's successes and shortcomings (even if there are few comments).

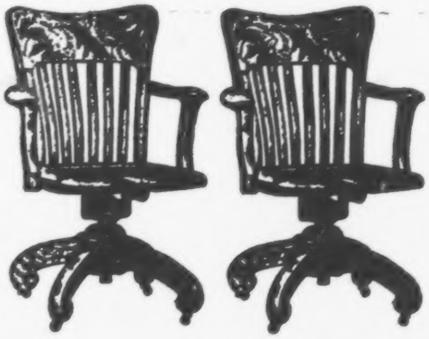
STUDENTS WRITE FINAL DRAFTS; INSTRUCTOR AND PEERS EVALUATE FINAL DRAFTS

Final drafts can be shared and evaluated as were the rough drafts. Following peer evaluation, the instructor comments on and grades the final drafts. These comments may be written, taped, or presented in a conference with the student. The comments should reflect the student's progress and suggest areas for improvement.

FACULTY USE OF THE EXPANDED MODEL

The activities of this expanded model may seem to require too much valuable classroom time, time which a sociology or biology professor would much rather spend in lecture or in discussion of readings. Yet the response from the faculty participating in the San Bernardino seminar clearly indicated to us that the advantages of introducing group effort far outweigh the problems created by the time requirement. In a two-day retreat held at the end of January, we asked the faculty participants to describe the experiments they had undertaken in assigning writing since the September seminar. We discovered that the instructors used the model in different ways, applying it to the unique needs of their own classes.

A community college professor, for example, applied the first part of the model in her physics class. She had small groups of students work together to help one another develop what she calls "Directed Summaries," reports on the content and implications of current research articles in various fields. As she explained to us, the group activities help the students "experience insights into other people's problems, other people's strengths." The students worked with one another to clarify problems ("Does this article report research?" "What did the researchers find?" "What's the significance of these findings?") and exchange resources and ideas.



In a Psychology of Women class, the professor used the later steps in the cycle, asking students to meet in small groups to evaluate one another's papers. The class members were writing critical summaries of articles on a wide range of topics ("the healthy woman," "the double standard of aging," "the male sex role"), and the small-group interactions helped them to exchange ideas and points of view and to see examples of good summaries written by peers. The professor told us that this small-group activity also helped make the class more cohesive.

Another interesting experiment applied this model to an Introduction to Politics class. The professor wanted to obtain samples of his students' writing early in the quarter, so as to identify the weakest students and provide assistance for them (either his own or through the Learning Center). In order to obtain a diagnostic writing sample, he devised a political simulation that required writing as part of the activities. In his first simulation, which he conducted last fall, the students assumed roles in the then-current Iranian hostage crisis.

Small groups of students (four or five students in a group) each became responsible for representing a different party in the conflict: the Ayatollah Khomeini, President Bani-Sadr, the United States Government, the Soviet Union, the hostages. Students in each group wrote (individually) brief descriptions of their role; some of the students wrote in the first person, as if they themselves were Bani-Sadr or the President of the United States. Other simply described the roles. The students then exchanged these short position statements among all of the class members, a step which allowed them to view and reflect upon one another's positions. Each group then presented its position and a discussion followed. After a few minutes, the confrontation began, stalemates arose, and positions polarized.

The professor then ended the simulation and collected the statements. Thus he acquired the diagnostic samples that he sought (he identified students that he subsequently sent to the Learning Center); the students saw how, through writing, they could formulate and communicate a point of view; and they gained a live, intense exposure to the dynamics of political behavior.

Though a model such as the one we have described will find varying applications in different classes and disciplines, instructors of any course will find that it helps involve students actively in the learning process. The collaborative activities increase the students' responsibility for their own learning and still leave an indispensable role for the instructor: as a guide through an unfamiliar field of knowledge, as a facilitator of activities, as an evaluator of ongoing and finished work. Certainly if writing is a mode of learning, and if it is (as Moffett and others have suggested) integrally connected to talking, reading, and listening, then the elaboration of assignment activities can make a class more stimulating and the students' writing much stronger.

Conferences

There's another conference this weekend—
For English teachers, this one.
A chance to reaffirm that we know what we're doing
And why.

Remember now, we tell ourselves,
Remember, and repeat after we:
It's "I" before "e" except after
See the main idea of the
Selection of courses for college transfers is
Critical essays are too difficult for
Most students love conferences if
Their teachers miss a day of class.

And what is the use of it all?
All this movement from conference to
Lecture to mealtime and repeat?
Is it dysfunctional, this transactional
Attempt to structure our souls?
You might as well ask, no—
I might as well ask—
The use of preparing for that 10 o'clock class
That never remembers their books.
I might as well ask why the years
Of preparation for hostile adults
Who see me as another chance to fail.
I might as well ask why this life I've chosen.
I can't ask, because, sometimes,
The answers don't make sense.
But my life does. Oh, yes, it does.

And to see that same belief
In someone else's eyes
At yet another conference
Helps.

LLOYD SHERMAN
City College of San Francisco

—REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A BOOK FOR ALL WRITERS

By GERTRUDE S. FUJII
Los Angeles Valley College

If you have ever had the nagging compulsion to write that short story or that great novel burning within you but have not taken the urge really seriously because you did not know where to start, take heart. Your days of procrastination are over.

Approaches to Professional Writing, a small volume by Leslie P. Boston, takes you from the beginning idea to the finished product to publication. Boston, a professor of creative writing at Los Angeles Valley College and at the University of California, Los Angeles Extension Writers' Program, has had ample opportunities to observe all the pitfalls and self-doubts that ensnare novice writers. These he divides into two types: the first, he dismisses as the amateur who, among other things, "seeks to characterize by writing that a character is a Robert Redford or a Bo Derek type"; the second, the beginning writer, he characterizes, in part, as "anyone who has vague but recurring stirrings that expressions can best be found with words on paper . . . anyone who says secretly or proudly: 'Nothing could be nobler—or more rewarding than a literary career.' " It is to these beginning writers, whom Boston describes in thirteen "anyone who" statements, that this superbly organized book is written.

The volume—a short 157 pages for all the information it contains—is divided into five main parts: Finding Yourself as a Writer, Learning and Practicing the Craft, Getting Your Writing Started, Developing Your Writing, and Completing the Process. Each part is further divided into chapters, seventeen in all, each of which ends with from one to twelve assignments and suggestions. These vary from the practical—"Pick a subject in which you are interested and begin to build a permanent bibliography on your way to becoming an expert by writing several articles that could lead to a book or two"— from Chapter 10, Part III, to the succinct—"Do it"—ending the chapter "Selling Your Writing" in Part V.

The prose is clear and sparse; the organization is easy to follow, with helpful subsections in each chapter. For example, the chapter on "Development of Fiction and Drama" has divisions on theme, point of view, character, and plot, each of which is further subdivided for clarity of discussion.

While the book can be used by any beginning writer, its primary value is as a textbook for creative writing courses. The assignments and activities at the end of each chapter are based upon the concepts presented in that chapter and can be easily adapted by instructors to meet the needs of their own situations and students. Writers using the book on their own are afforded a wide choice of options in their writing. Also of use is the chapter "Selected References," which lists important source materials in thirteen categories, including Careers in Writing, Writers on Writing, Research, Marketing, and Self-Publishing.

For the beginning writer, in or out of a classroom, Boston has written a book that not only answers the need for technical explications, but also provides the incentive to express in written form that haunting compulsion common to every imaginative user of words.

Leslie P. Boston. *Approaches to Professional Writing*. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1981. 157 pages, plus references and index.

BICYCLING, THE INNER EAR, AND WRITING THEORY

By DON K. PIERSTORFF
Orange Coast College
Long Beach City College

In order to learn to ride a bicycle, one must have a sense of balance. One's sense of balance depends on the movements of a fluid located in the inner ear. The question is this: How much must one know about the fluid of the inner ear in order to learn to ride a bicycle? An allied question is this: If a bicycle coach—your mother, let's say—noted that you fell off the bicycle more times than you stayed on the bicycle during the first two days of bicycle training, would that bicycle coach suspect you had trouble with your inner ear or would that bicycle coach suspect you had lack of practice riding a bicycle? It comes down to this question: How much theory about the workings of your inner ear does your bicycle coach need in order to be a good bicycle coach? For that matter, how much recently published theory about generative rhetoric does an English composition teacher need to know in order to be a good English composition teacher? This question should have been more closely considered by the authors of *Four Worlds of Writing*, whose text is sure to deafen any beginning writers by a cacophony of theory.

Consider for a moment the word *theory*. It comes from the Greek *theoros*, spectator, from *theasthai*, to observe, from *thea*, a viewing. It is etymologically close to *theater*. Its dictionary meanings range from "a systematic statement of principles involved" to "popularly, a mere conjecture, or guess." The *Dictionary of Behavioral Science* says, "Whichever way scientists proceed, a theory is a system of hypothetical statements concerning a certain area of scientific inquiry." Now look at this statement from a new English composition textbook, and note the shift from *theory* to *premise*:

"We set out to build *Four Worlds of Writing* around the composing process, basing our approach on premises derived from rhetorical theory of the last decade:

—that writing is a unique way of learning
—that meaningful writing grows from a writer's own pressing questions
—that the composing process is a series of stages that can vary in sequence and are often recursive, even though they must be ordered in certain ways in a text
—that primary to meaningful writing is the discovery and communication of a significant focus to which aims and modes are subordinate
—that specific skills such as sentence-combining, paragraph building, and conventions of usage are best developed within the framework of the whole composing process

Throughout, we have merged theory with the practical experience of college instructors who have developed, tested, and refined that theory in their classrooms" (p. xv).

A premise is an assumption, not a fact; the authors of this paragraph have moved from ten years of rhetorical theory to assumptions based on that theory to merging theory—not assumptions, this time—with practical experience of instructors who have in turn modified the theory itself. That's the kind of stuff that'll knock the socks off any brand-new MA in English. Or anybody else who does not remember that ". . . about Forty Years ago, certain Persons went up to *Laputa*, either upon Business or Diversion; and after five Months Continuance, came back with a very little Smattering in Mathematicks, but full of Volatile Spirits acquired in that Airy Region."

And those who do remember Laputa also know that the premises set forth in the Preface to *Four Worlds of Writing* are in fact practical statements recast in educationalisitic jargon. In ordinary English, they might look like this:

—Writing makes learning easier.
—Meaningful writing answers meaningful questions.
—Writing should make sense.
—Writing should be about something.
—Writing can be learned.

A reason that *The Elements of Style* has been around since 1935 is that it contains clear advice, simply put. How we got to the notion that teaching writing comes before teaching reading and how we got to the notion that writing is a pseudo-scientific endeavor involving a generator mystify me. Once "generative rhetoric" is seen as partly a misunderstanding of current theories in linguistics, which is illustrated by some modern rhetoricians' mishandling linguistic terminology,[1] one can see how some modern theorists obscure even their own thinking. But why some English composition teachers are beginning to talk blithely and exclusively about things like *connexity, mental modes, phatic communion*, and *T-units* should be of more concern to their mature colleagues. In almost every case, if a student does not know how to write, that is not a theoretical learning problem; that is a teaching challenge. And in almost every case, if a kid can't ride a bicycle, there's nothing wrong with his ears.

Textbooks are not crutches; they are an integral part of teaching composition. Yet the authors of *Four Worlds of Writing* word their assignments to read like government memos. Here are some examples from page 25; the comments in parentheses are mine:

1. "Identify a place that you wish to investigate to find its impact on you." (Do these university professors of English mean *impact*—or do they mean *effect*?)

2. "Express the aspects of the place that challenge your values or exceed your expectations." (Do they mean "Express the aspects that challenge your values or exceed your expectations of the place," or is this a clever example of the "deep structure dangling modifier" sans transformation? And if we disregard the omnipresent burp, how does one "express an aspect"?)

3. "Write a question to guide your search for that understanding." (*What understanding?*)

4. "Seek comments on your starting point from your teacher or classmates or both." (This imperative is reminiscent of the argument for communal living during the 1960's: If you were close to them, your classmates and your teachers were easier to start from. Something like that.)

The stuff above is strong evidence that the authors of this textbook are not—as a group, anyway—clear writers. I am currently teaching ninety-two freshmen English students. It would take me months and months to explain page 25 of *Four Worlds of Writing* to them. That's one of the problems with junior college students. They want clarity.

As a matter of fact, the assignments throughout the book are poorly worded. Here's one from page 122: "When you develop your paper, your introduction

(Continued on Page 8)

President's Message

Must the Battle for Finances . . . . . . Become the War for Survival

In September and October of 1981, we were once again treated to an unflattering view of our legislators as they insanely scrambled to produce a redistricting plan that would insure the re-election hopes of incumbents of the party in control and jeopardize the seats of the minority party. The State Capitol became a veritable battleground for the waging of a war to insure political survival. Many of us clucked our tongues, averted our eyes, and attempted to pretend that such seemingly childish behavior was not really occurring among the supposedly educated persons elected to represent us and safeguard our interests. Perhaps we should not too lightly dismiss this spectacle, but should scrutinize it carefully with an eye to insuring that such activity does not occur on our own campuses.

All of us read. All of us know the unhealthy financial status of our state government. All of us are aware that the bulk of our financing is provided by the state. Already we have felt the pinch of reduced financial support, and we know that worse times are yet to follow. We are neither more nor less human than our legislators. How will we react when the battle for finances becomes the war for professional survival? If we emulate our legislators, the powerful will become more powerful, and the weaker will be cast out: large, popular programs will survive, and smaller but necessary programs will be eliminated. We will move another giant step in the direction of providing only occupationally directed courses to a student enrollment desperately in need of the broadening influence of exposure to a well-balanced, academic liberal arts program.

Before it is too late, we need learn that "the enemy" is without, not within. As dedicated educators, we are all concerned with providing quality education to students. We cannot do so if we fight for crumbs among ourselves—one program against another, one department against another, one professional organization against another. Only by banding together can we hope to insure an overall educational experience of some quality for all our students. Traditional rivalries between disciplines, personal animosities, conflicting philosophies must be set aside if we are to achieve anything for our students, those persons for whom we all profess a total commitment.

Let us learn from the redistricting debacle. Animosity, distrust, and fear are the outcomes of infighting. Education cannot exist in such an atmosphere. Our only *real* chance for *real* survival is to set aside personal and professional jealousies in order to present a unified voice. The cooperation of colleagues, departments, and programs is the one way we have left to insure adequate funding, and thereby to insure quality education.

JIM CAGNACCI
City College of San Francisco

As The Money Game Continues ——— $ACRAMENTO $CENE ———

By GORDON TAYLOR
Yuba College

It is reported that high school students' scores are beginning to rise, that the prime rate is beginning to drop, and that the number of people at the poverty level is rising. Is there, perhaps, a correlation? Post hoc, ergo propter hoc.

The legislature is out until January, unless Governor Brown calls a special session to deal with the State's projected budgetary deficit (some say crisis). Ah, ha—he just did! Mostly, people in Sacramento are dealing with keeping things going and trying to forecast how much money we will (mostly not) have.

For the present fiscal year (1981-82), the Governor has ruled that the State's agencies reduce their budget by 2 percent. The University of California (UC) and the California State University and Colleges (CSUC) are in something of a bind: since their schools have begun their fall terms, their expenses are set, and they can cut them only in the spring terms, an effective reduction of 4 percent. They have, roughly speaking, two choices: to limit the number of students and reduce their staff or to find more money. At the moment, the sources of any money are mysterious. Most people in the system resist tuition for the traditional reasons, and the Governor is resisting raising taxes, no doubt for political reasons. The drama increases; tune in later for more details.

However, Governor Brown's budget ruling does not apply to local agencies: these only receive aid from the State. UC and CSUC are not happy with this arrangement. They say that it is unfair that they must cut back while the community colleges need not. But the legislature does not set the CC's budgets, only the amount of aid the various districts will receive. Also, this year, under AB 1369, if any districts are lucky enough to have their property taxes bring in additional money, it will be used to reduce the deficit of 1980-81. There is already pressure to change these arrangements as early as next year. Watch for new bills on the matter.

Some CC districts are, however, already in trouble. Barstow had to borrow money from the county to pay current expenses and then borrow from the State to pay the county. The State currently is borrowing $1 billion in the marketplace to meet current expenses of the school districts. Many districts have already spent more than the amount tax payments would normally produce this time of year.

AB 1369 (Hughes, L.A.) was a trailer bill to clean up details in the basic CC finance bill, AB 1626 (Hughes). Perhaps its most important provision is to limit the average growth of the CC's to 2.5 percent. It will allow some colleges 11 percent and others zero, with the remaining schools falling somewhere in between. The trouble is that enrollment throughout the State seems greater than that: 5 percent last year (1980-81), and the CC Chancellor's Office projects 9 percent this year. To compensate, schools are eliminating some courses, filling current classes to their maximum, and hiring part-time rather than full-time teachers. Again, the drama increases.

Other provisions of the trailer bill: It allows governing boards of the CC's to permit student members to participate more in the board's business except for matters of personnel and collective bargaining; it reclassifies some mandated non-credit courses and pays for them at the same rate as credit courses.

And under AB 1149 (Bates, Oakland), another new bill, districts appear to be seriously considering flexible calendars. The bill allows the schools to use up to fifteen days of the mandated number to develop the staff and to improve the instruction.

As most of us no doubt know by this time, President Reagan's administration is reducing the amount of money it will send to the nation's schools. California, it is reported, will receive about $1 billion less than previously, but the reports do not say how much we will still get. One of Mr. Reagan's theories was that we would still get the same value for the smaller amount of money since our overhead would not be so high: fewer bureaucrats, watchdogs, records to pay for, that sort of thing. School people say that the State's budget will lose about $310 million. Apparently the other $690 million will be taken from other budgets. The Los Angeles School District, for example, will get around $7 to $9 million for the twenty-nine programs that the Feds paid for. Last year, it received $14 million for its integration program alone; but if L.A. does not have to bus its students, it will save more than three times the fourteen million. Will wonders never cease!

The College Board now reports that SAT scores in the United States are changing for the better. It actually anticipates a rise. It is said that students are once again becoming serious, that the schools are again expecting their students to do some work, and that the populace is expecting the schools to teach. Whatever the cause, maybe we will see the students and the system improving. Careful, though; we still have a great deal of work to do.

Whatever the case, we can expect some interesting things as there is a lot of momentum already in the system and in the public: John Coons, a professor of law at UC, is collecting signatures (554,000 required) to get the issue of a voucher system put on next year's ballot. Critics of the public school system say that it is a monopoly that needs some competition to make it shape up; critics of the voucher system say that it will ruin the public school system. Do these critics secretly suspect that the public system cannot stand the competition?

☆ ☆ ☆

With its usual flair and panache, the State's Board of Education has turned bilingual education into a full-blown political issue. If one sees that the bilingual system does not work, one is racially biased. If one favors bilingual education, one is trying to split the country into conflicting ethnic groups as is the case with Canada and Quebec. Apparently, the student's reason for existing is to provide some boards and bureaucrats something to play with. Ah, yes! The joys of public life! But then the whole public system, these days, is shot through with political issues of one sort or another, to be clearly distinguished from educational issues. The students should have the opportunity to learn what is educationally appropriate without regard to those subjects' political implications.

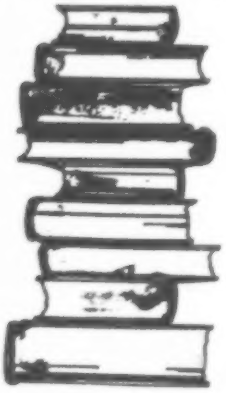
Some developments on statewide standards: Because the Legislature resists paying for remedial courses,

(Continued on Page 8)

WRITING THEORY

(Continued on Page 6)

and conclusion, your choice of examples and diction, all contribute to building the image you wish the reader to accept.'' That's what happens when a committee writes a sentence. Here is a sentence from page 183: ''Constructively criticizing a paper on issues written in the persuasive aim for a specific audience and in one of four modes may seem to require a reader to juggle an impossible number of considerations.'' You ain't kiddin' it does. Here's a bumpersticker message from page 223: ''Once you have discovered it, you must form your insight into a focus.'' Meditation intrudes on premises and theories here.



Now look at *Four Worlds of Writing's* definition of *style*, ''Style is another name for the results of a series of choices you have made in selecting words and ways of arranging them in sentences and paragraphs,'' and compare it with William Zinsser's definition of *style*, ''Style is organic to the person doing the writing, as much a part of him as his hair, or, if he is bald, his lack of it. Trying to add style is like adding a toupee.''[3] Don't bother for the moment to agree with Zinsser; notice *how* he said what he said—with style. (Ahhh, the difference between beluga caviar and salmon eggs!)

It isn't bad enough that the assignments are unclear and that the sentences are murky in *Four Worlds of Writing*. Even words themselves don't get a fair shake. Here are selected slights, taken from pages 403-16: ''GERUND: An *ing* form of the verb that is used primarily as a noun.'' So far, so good. But here is the sentence that the authors decided to use for illumination: ''Curling is a popular sport in cold, icy climates.'' *Curling*, my colleagues, is the name of a game. The word *curling* is a distant cousin of a verb, not an *ing* form of a verb. See any dictionary of the English language published after 1754.

In this book for freshmen, many of them studying writing seriously for the first time in their lives, here is what is said about the word *synonym*: ''A word that has the same, or almost the same, meaning as another. Examples: *Fiery* is a synonym for *burning*; *damp*, for *moist*; *incredible*, for *unbelievable*; *peak*, for *pinnacle*; *start*, for *originate*; *book*, for *tome*'' (p. 415). That's it for synonyms in *Four Worlds of Writing*. Here are some sentences which were ''generated'' based on that book's definition:

1. ''I had to hang up the phone because my cookies were fiery.''
2. ''I love your chocolate cakes, Mother, because they're always damp.''
3. ''*Moby Dick* is unbelievable.''
4. ''My car doesn't originate in cold weather.''
5. ''John's wife destroyed his little black tome.''

Given the information above, all of these sentences are fine.

And for all its fine theory, *Four Worlds of Writing* will not help teachers teach students how to write better. For all their fine statements about the composing process, these four authors have not composed a readable text which itself demonstrates good, clear writing. Good theory is one thing; good practice is another. And in this book, unfortunately, the twain do not meet.

Janice M. Lauer, Gene Montague, Andrea Lunsford, and Janet Emig, *Four Worlds of Writing* (New York: Harper and Row, 1981), 423 pages.

FOOTNOTES

[1] Examples abound. See, for example, Dorothy Augustine's ''Geometries and Words: Linguistics and Philosophy: A Model of the Composing Process,'' in *College English*, 43 (March 1981), 221-31. See also W. Ross Winterowd's ''Syntax, Readability, Intention, and The Real World,'' in *Journal of English Teaching Techniques*, 10 (Summer 1980), 21-33. Often there is the tacit assumption among some ''generative rhetoricians'' that Chomsky is somehow their godfather. That Chomsky does not believe communication is the essential function of language is best shown in Carol F. Feldman's ''Two Functions of Language,'' in the *Harvard Educational Review*, 47 (August 1977), 282-93.

[3] William Zinsser, *On Writing Well* (New York: Harper and Row, 1980), p. 20.

TWO TEXTS FOR ALL REASONS

WHO: ADRIENNE WADE

WHAT: THE COLLEGE AND UNIVERSITY WRITING VENTURE

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"The Fire This Time" - Harrington • "Gentle Lies" - Sturdivant

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WHY: Student retention
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Insight and Vision
Reader identity
Expansion of mental resources
Enjoyment

SACRAMENTO SCENE

(Continued on Page 7)

Solano CC's Faculty Senate will propose to the Statewide Academic Senate that it adopt a position in favor of statewide standards. Solano's FS thinks that if all 106 colleges were to pull together instead of ''in 106 different directions'' that the Chancellor's Office and the Legislature would be more amenable. The Solano group wants to ''upgrade'' (presumably both courses and students) by having all departments ''establish clear minimum standards'' in ''expository writing skills'' and having all general education courses ''require the students to practice expository writing skills, either by essay exam or reports''; and have the students' ''expository skill performance'' be a part of their grade. It wants to ''retain'' students by requiring them to take placement exams and be ''channeled into remedial and developmental courses''; and to assure that students can transfer by giving the students in various sections of a course an exam that would cover the main points of its course outline; also to have instructors consult with their counterparts at nearby UC and CSUC campuses. My sources (infallible, of course) think that this proposal will not pass, that the Statewide Academic Senate will insist that each CC campus determine for itself what the statewide standard is for its students. We shall see.

☆ ☆ ☆

LINGUISTIC GEMS: You may have noticed that some company now sells an ''erasable pen.''

Administrator

Dizzily circular, roundly redundant as a yo yo,
His drooping double backs dangling twinly
Like siamese participles, he turns on himself,
  or similar zeros,
Stringing himself along, a travelling cliche
Transversing nowhere, trapped in his length, frayed
To a fuss from frequent expansions, sudden retractions.
He pulls at his own heart string. Contraction
Tugs like an ego: his sliding line tightens on nothing.

BILL BURNS
Rio Hondo College

Logic Ain't Everything

When I hear myself talking too much
For anyone to want to listen
I should stop immediately, but
The wrong discipline requires me
To finish, somehow, the sentence,
Generally with a number of subordinate clauses,
Parenthetical elements, tortuous phrases,
Appalling pauses, and with pear-shaped diction,
Fragrant and orotund, turgidly convoluted
In the thick relief of old brocade,
As it were, rounded off, as though,
Needless to say, a minor artisan
Had spun a stagnant logic
To dissemble, however ineffectively,
The simple loss of his wits.

MORT TENENBAUM
West Los Angeles College

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO YEAR COLLEGES

inside english

Vol. VIII, No. 3 Journal of the English Council of California Two-Year Colleges March 1982

Writing to Learn Writing

By JUDITH HERT
San Bernardino College

LAST SEMESTER when I gave my composition class a series of what I called "practices," my prime motive was to increase the number of words my students would write. I hoped these practices would help compensate for the emphasis in my composition course on rewriting a few essays rather than on completing many different essays. I was, however, unprepared for what the students and I discovered through the practices.

The practices themselves were designed with a given structure to be done in one sitting as drafts on an assigned subject. I didn't want to read wandering journal entries, nor did I want the students to take too much time away from writing and rewriting the graded essays. This was why I provided the subject and the structure. I told the students that these practices were, in fact, drafts that, though required, would not be given a letter grade. I explained that these writing tasks would provide practice in fluency and in using writing as a tool for creating and discovering ideas. My own motive remained to give the students some relatively manageable writing assignments apart from the formal essays in order to increase the number of words required in the course.

To serve these purposes the practices were designed as three-part tasks that moved from the concrete to the abstract (the easiest direction for most writers). For instance, one practice read: "1) describe a situation in which someone gave you advice, 2) explain why you took or failed to take that advice, and 3) explain what you think constitutes good advice." [This assignment is taken directly from William E. Coles, Jr., *The Plural I*, New York: Holt, Rinehart & Winston, 1978. Other practices, designed by me, concerned the nature of work, the nature of play, a difficult decision, and failed expectations.] I also explained to the students that, like the rest of the course work, the practices needed to be read and commented on by at least two other students before I would accept them.

A SAMPLE PRACTICE

Below is one student's first practice writing, a draft she turned in the next class meeting after the assignment was given. (I gave the students five practice assignments which they could do in any order they chose.) This particular practice was written on the subject of advice, the assignment described above.

What Is Good Advice?

Advice is cheap; 25¢ will get you both "Dear Abby" and "Billy Graham" in the same paper. I have an aunt who loves giving advice.

In the winter of 1974, I told my family that I was leaving Chicago and moving to California with a girlfriend. My aunt immediately seized her golden opportunity; she phoned me the next day with a truckload of advice. She told me, "Girl, I wouldn't move to California if somebody paid me! All them hippie-cult crazy freaks and potheads out there. Girl, you got it made living with your daddy and mama. Why you want to go way on the other side of the world, where they got smog, earthquakes, and a bunch of tutti-frutties? You won't find no man, no job, or no friends. Girl, all you gonna find is a bunch of trouble; you can mark my words."

As you see, I didn't follow her advice. Why should I? I didn't ask for her advice (good or bad), I didn't need it, and I certainly didn't want it! Especially not the advice of a single, fifty-eight-year-old woman, who has lived with her mother all her life. She has never been any further than downtown Chicago and is afraid of everyone and everything, including her own shadow.

Good advice in my opinion is advice that is not based on one's own values, beliefs, or morality. Good advice is not trampling on someone else's feelings and contributing to a person's fears or inadequacies. Good advice is non-didactic (not preaching a sermon at someone), and it is letting the person make up his or her mind. Perhaps that is why prayer works sometimes, for some people—because God is mute, she lets you work it out for yourself.

OBSERVATIONS MADE

Though this practice was written by a student in a second semester composition course and is one of the most entertaining of those I received, other practices in both first and second semester composition courses were successful in similar ways, and some were far better in answering the third part of the practice question: what is good advice. Also, though the practice given above has charms all its own, it serves to illustrate the observations I want to make about these assignments.

First, as was true for many practices, this was the best piece this writer wrote all semester, even though she wrote it quickly in one sitting and considered it a draft. And, though all her work had a certain flair, she found it necessary to take her essays through four or five drafts in order to achieve proficient papers. Her short research paper went through five drafts in order to be free of awkwardness and errors. In fact, her practices generally were better than the first drafts of any of her essays, whatever the subject.

Second, though the practices seldom contained formal or surface organization, they often exhibited a thought sequence that made the writing seem more unified and coherent than some of the more obviously organized writings done by the same students. In other words, though there was never in the practices what one could identify as a thesis or a topic sentence, there was often a relation between details and ideas that gave the paper a clear internal unity. Of course, the three-part structure of the assignment and its movement from concrete to abstract provided an organization; nevertheless, the unity within the individual parts was also often more interesting and complex than was achieved elsewhere by the same writer using topic sentences.

This was true for many, probably most, of the students. Writing freely to discover their own ideas, they wrote with more ease, more vitality, and with fewer errors (except for spelling and punctuation) than they did on formal essays which received a letter grade. In the practices they created individual voices and styles. It was as if they had discovered themselves as writers.

THE QUESTIONS RAISED

As a result of my experience with these practices, I have asked myself a number of questions about the way I

(Continued on Page 4)

INSIDE
inside english

ECCTYC

Looks At The Profession

A professional book reviewer who also happens to teach English at Mt. San Antonio College, suggests that doing both—reviewing and teaching—can keep "you alive in the professional areas you really *profess*—reading and writing."

page 3

For one teacher of English (who represents many) the Southland Council of Teachers of English's Conference of the Living Tree both soothed his soul and revitalized his commitment to the profession.

page 4

What do you do when intelligent students suddenly seem to resist understanding what you are trying to teach them? One literature teacher suggests that it may be best to do nothing.

page 5

★

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Letters

Dear Editor

SOME DON'T LIKE US . . .

Dear Editor:

After reading the September [1981] issue of *inside english* (which I received only at the end of the first week of November), I felt outraged and insulted. If any teacher other than an English teacher at a two-year college should see this issue, I would also feel acute embarrassment. I simply do not understand how material of such poor quality could find its way into this publication or how an issue could be sent out in such an unedited state.

Both of these deficiencies are amply exemplified in the main article, "Where Research and Practice Meet: The Theoretical Foundations of an English Program," by Ruth Maddox. This piece is poorly written. (I will not say anything about the content since I found little there to comment on.) It is full of "educationese," faulty syntax, and clumsy expression—appropriate more, perhaps to an administrator than to an English teacher. (Or should that be "facilitator of learning"?) Does Ms. Maddox really "conference" with her students? Three times she uses "conference" as a verb. Are we to assume that, unlike most of us, she never "confers" with them? Or consider the syntax of the following sentence: "These levels are successively more difficult, and a person must perform successfully on one level before advancing to the next, much like Piaget's stages of developement [sic] in children." I am still trying to determine what are "much like Piaget's stages of developement [sic] in children" in this sentence. Or, finally, consider this barbaric beauty: "If students can be taught responsibility for their academic progress, the class will not only accomplish improving writing skills but also improving learning skills in general." Parallelism, like spelling, does count. In addition, the clumsy construction needs attention. I think the independent clause would be a little more coherent (and a little more like English) if it read, "they will improve not only their writing skills but also their learning skills." I blush—and shudder—to think that a composition teacher is the author of such an ill-written essay. Obviously she should spend more time on the "practice" than on the "research" and the "theory." And the editor should exercise more critical judgment in selecting the entries for publication.

In addition to the deficiency in the quality of the writing is that in the quality of the editing. In fact, I see little or no evidence of editing. In the article there are no fewer than fourteen errors which I will not ascribe to Ms. Maddox, including "developement" (twice) and "pratice" (three times). Some of these may be typographical; others are not. All, however, should have been detected and amended during proofreading.

My time is too valuable to waste on such shoddy material as this, and should future issues show no improvement, they will be speedily committed to the round file.

Sincerely yours,
ROBERT THOMPSON
Department of English
City College of San Francisco

Editor's reply: (1) Yes, there were several errors—typographical and otherwise—that should have been caught. I guess these tired old eyes need new glasses—or, better yet, a second pair of eyes. Any volunteers? (2) Ms. Maddox should not be held responsible for editing errors that occurred in her article. (3) Did the December issue end up in your "round file"? (4) How about an article from you?

Ruth Maddox's reply: I appreciate Mr. Thompson's astute reminder that the word "conference" in the strictest sense is still a noun in our constantly changing language, and I also appreciate his skillful revision that improved an equally parallel sentence. His concern for maintaining rigor in language and for eliminating errors in copy, though outspoken and harsh in tone, are commendable.

. . . OTHERS DO

Dear Editor:

Just before "going on" in my ESL class, I found *inside english* [September 1981] in my box. It's a fine edition. I was very pleased that my article ["Teaching English as a Strange Language," p. 4] finally found its way into print. Also, "Bilingual Bridge" and the poem "Long Khanh in the Writing Lab" form a complementary trio with "As a Strange Language."

. . . your efforts in bringing out our journal are much appreciated.

Very sincerely,
ROSELLE M. LEWIS
Los Angeles Valley College

[Ms. Lewis' book reviews appear regularly in the "You" section and occasionally in "The Book Review" section of the Los Angeles Times.]

TWO TEXTS FOR ALL REASONS

Dear Editor:

The excellent work done by Dr. Adrienne Wade in developing *The College and University Writing Venture* and *The Literary Venture* clearly warrants this testimonial. Having had the privilege of initially introducing this material to the students here at San Diego City College, I am certain that the materials are ordered, comprehensive, and appropriate to the abilities of the students. I believe that these texts meet the goals of both the students in English Composition and the instructors in English.

I am expecting an increase in enrollment levels in subsequent offerings of this method . . . Evaluation criteria, standards, and methodologies have been made clear and appropriate to the goals of the class. I believe that this method offers a viable alternative to the traditional approaches and increases the value of learning for many students whose cognitive development needs this stimulus.

Sincerely,
R. M. DIXON
Cultural Studies Division
San Diego City College

[Adrienne Wade's texts were advertised in the December 1981 issue of i.e.]

COMPLIMENTS

Dear Editor:

I got a few compliments for my book review ["Bicycling, the Inner Ear, and Writing Theory," p. 6] which appeared in December's *i.e.*, and I have told the complimenters that much of whatever merit is to be found in that piece is the result of Barbara Bilson's editing and of Barbara Bilson's having worked with me on it . . .

Regards,
DON K. PIERSTORFF
Orange Coast College

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KEEPING ALIVE BY READING AND WRITING

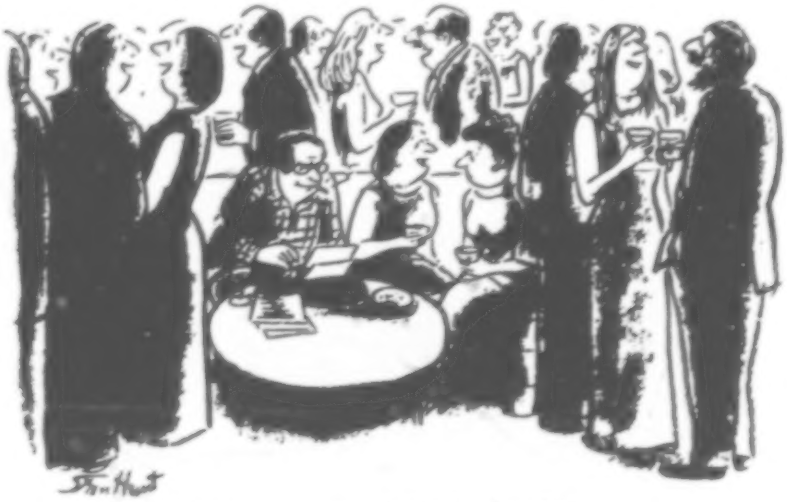
Book Reviewers as Role Models

By JIM MOORE
Mt. San Antonio College

The following is the writer's response to ECCTYC's Fall Conference (5-7 November 1981). He chaired the session "Bringing English to the Community," with Ann Connor (Foothill), Pat McGrath (Chabot), and Gerald Messner (Canada) on the panel. After discussion concluded, he attended the general session at which Mary Hedin (College of Marin) and James Fetler (Foothill)—winners of the Iowa School of Letters for Short Fiction awards for 1979 and 1980 respectively—spoke about "Community College Faculty as Writers." Later that afternoon he joined a group of community college teachers at the session "Impromptu Book Talks" to discuss books—to read and/or to use.

There I was, fresh from chairing an ECCTYC session on "Bringing English to the Community," and my head was full of role models. Something sounded wrong, therefore, when at the next session I overheard a colleague grumbling: "It's all well and good to talk about interesting books we'd like to share with others—but who has *time* to read?"

It was both right and wrong, like everything else. On the one hand, a teacher of reading and writing (is there another way of defining English teaching?) should practice what s/he preaches. On the other hand, if a teacher is any good, s/he is getting students to write voluminously and spending a lot of time reading—and rereading—and re-rereading the students' work. And on around in an endless circle.



"Purvis is a purveyor of the printed word."

Reprinted with the courtesy of *The New Yorker* magazine.

Once again I consulted my own experience (Dear *i.e.* reader: if you are tired of this, please let me know) and came up with a prescription. If it sounds good, try it.

☆ ☆ ☆

In the "English-Community" panel we had heard from one teacher that her college would try to match remedial/Freshman comp students with successful "role models" in their community over a one-year period. The role models could be from any sector as long as they matched up with student interest.

Another panel member pointed out that good writers' conferences also supplied role models. If we wanted to have good student writing, why not show students good writers and let them interact? She then pointed at me: "And he's a student role model, too, because he writes."

It's true, I write. A couple of texts, theater reviews, theater features, things like this, book reviews—book reviews? The prescription began to take shape. Why couldn't a teacher keep "up" on interesting books *and* role-model writing at the same time? Simply, why can't teachers do book reviews for their local newspapers?

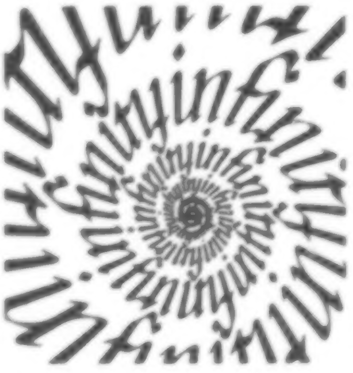
Well, of course they can. This isn't hard to arrange, either, since unless it's the *Los Angeles* or *New York Times*, there are usually more books that need reviewing than willing and able people to review them. If you have a newspaper near you, I'll give you 5 to 1 the editors would love to have you review for them. Call them up and give it a try.

Not that book reviewing is the way to fame and fortune. Even at the *L.A. Times* nobody gets to review enough books to keep them in electronic typewriters. Most typical is the "You review the book, you can keep it" approach, which, if you happen to believe in the power and worth of books, isn't a bad deal.

Saying something helpful about a 500-page book in 250 words is a challenge; it can't help polishing your writing. Reading a book, knowing that you'll *have* to say something helpful about it can only intensify the reading experience. Isn't this what we want our students to do? Isn't book reviewing for your local newspaper *real* writing, as opposed to some of the assignments we either foist upon our students or share with them? And finally, if you learn how to write a good book review, can't you teach your students how to do it, too?

Not to belabor the point, I think that in the ten years since I started to review assorted stuff for my local newspaper, I have become a better teacher of writing. And as a couple of ECCTYC panel members noted at another session, the teacher-who-writes gains great credibility in the classroom.

But you don't have to write a novel or a prize-winning book of poems to do those things. Reviewing books is a handy way, and it keeps you reading. That is, it keeps you alive in the professional areas you really *profess*—reading and writing. I recommend it.



THE LIMITS OF LANGUAGE

Out there, the sensory chaos rages
like an Indian sun.
In here, I travel like a raja, shielded
from the April sun behind curtains and fringes,
swaying along on the hardened shoulders
of the words we were born to.
Out there, the sands stretch flatly north
through thornbush and boulders.
Costumed in the red, gossamer skirts of the dancer,
I travel in silver ankle-bracelets, belled,
my fingers tilted and tipped in a classic pose.

Out there, something rises like a monstrous toad,
trickling sand down its sides,
a voluptuary in fat, warted leather,
blinking blue indolent eyelids
over the bulge of its golden eyes.
Blinking, dry and amused, as we pass,
like a perspective we can't get inside of.

Yes, we inherit the consequences,
though light and shadow should interplay.

Below the bridge as we pass
(having inherited the consequences of its kind),
a monitor lizard lounges downstream,
huge and marking its wet shape on the dry, gray rock.
The flat sands stretch north to Jaffna
For the dancer, costumed and bangled, and for you.
From here, through a hole in the curtain,
we can see almost into India
as we sway along,
nearer and nearer the border of what we know.

Yes, these words, their formal structure,
these words, their sequence,
following one after the other,
so it is necessary that one is this kind,
another that,
are like stepping stones over chaos,
like a palanquin navigating the wastes,
like traveling along in a jeweled darkness.

ANITA WILKINS
Cabrillo College

SCTE's Living Tree Conference Bears Fruit

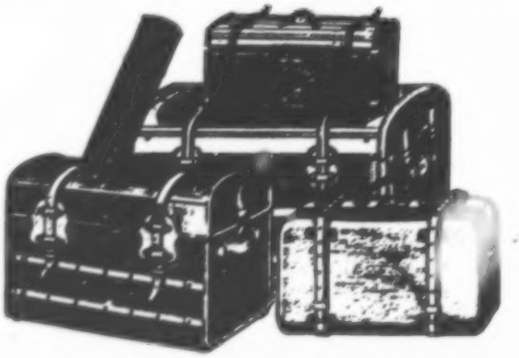
By KEVIN J. RYAN
Santa Monica College

It's an awkward and harsh sounding place, unless you realize the *j* is pronounced like an *h*, the *a* is silent, and the two remaining vowels are long. But then, two hundred English teachers would know that and have no trouble pronouncing the name of the peaceful town of Ojai. Especially those who have convened there before.

Ojai is Indian for "nest," and the town is appropriately situated in the Sierra Madre Mountains and is guarded by 6,000-foot Mount Topatopa. As you drive through Casitas Pass and drop down into the valley, you have the distinct impression that H.G. Wells' inventions are not all fiction. It is Friday, November 6, 1981, yet no neon signs yell at you to "enter and buy," the sidewalks are nearly deserted, each lane off the short main street is lined with neat green-lawned homes, and the cow to condo rate is easily several hundred to one. Only trees tower above the homes, only crickets disturb the night, and only the moon competes with the stars to brighten the evening sky. Is it any wonder the Southland Council of Teachers of English has chosen this retreat the past eleven years to assemble its tired and huddled masses?

Many of the two hundred English teachers arrive at the Ojai Valley Inn to attend the Conference of the Living Tree after dusk, after a two hour (or longer) drive, and after having taught all day. The wine reception, the stuffed breast of capon, the opening ceremony, and the keynote speaker (the traveling troubador from bucolic Big Sur, Ric Masten) pass, for some, like faded stereoscopic vignettes. It isn't until the next morning when the sun rises and it is obvious they are in Camelot, when *students*, *administration*, *burn out*, and *tension* sound like foreign words, that they realize the transformation that has taken place.

After a buffet breakfast, the teachers disperse to designated rooms among the Inn's low bungalows scattered along the edge of a sprawling green golf course. For the next two hours they sit in on any two of twenty-two presentations by fellow teachers intended to inspire and offer interesting new classroom lessons. After a repast of prime rib, chowder, fresh fruit, vegetables, a garden on crushed ice to build a salad from, and your choice of six different desserts, you can attend one of the eight presentations offered between 1:30 and 2:30.



By this time, you feel strange and—wonderful. As if someone really cares about you. You are treated as if you are *somebody*: during breakfast your bed is made and during dinner it is pulled out and turned down. Waiters and waitresses are at your beck and call, people young enough to be your students, yet they all have smiles on their faces and call you sir and madam and actually seem delighted to help you. The only criticism comes from the cool breeze and radiant sunshine that reprimands you for not coming sooner.

From 2:30 until the champagne reception at six, you are free to take a guided walking tour of Ojai, rap for an hour with Ric Masten, watch college football, participate in a book exchange, ride horses, take your own tour of the valley, or just relax in your room—maybe start a log in the fireplace and look out any window at the view.

The filet mignon, baked potato, and whipped-cream cake are aided in their digestion by the Hot Frogs Jumping Jazz Band, after which the teachers disappear in groups to view Peter Seller's *The Wrong Box* or a slide presentation of California authors or to just sit and talk.

Sunday's breakfast is followed by guest speaker Dr. August Coppola, Francis Ford's brother, and closing remarks on the success of the conference. And just how much of a success becomes clear as you drive up and out of the nest. You feel confident, maybe even brave. You catch yourself in the rearview mirror—smiling, for no reason at all. And once you realize where you are heading and what tomorrow will bring, students and administration are actually people you wouldn't mind seeing again, maybe even look forward to as you do the next Living Tree Conference.

In August, 1976, I tried to scale Mt. Demavend in Persia. (It's the mountain logo for Paramount films). It is also 18,700 feet high! 14,000 feet was my measure: the snow-line. In the attempt, however, I felt I reached another peak of greater significance to me.

DEMAVEND
THE MOUNTAINS
ARE MY VEINS.
RUMI

Loosened from the
walking ties of sleep
I moved through the
rooms of the town
Pushing open the doors
of the city streets
Standing on the
Threshold of the world
Above, the listening
kneel of calm
Your aura gathered
about you
I spelled by the
solid grandeur
By the harvest
of white grace
Fallen from the light
tree of the world
Every blade of prayer
Gathering in white
drifts of irresistibility
Albed in radiance
from hem to crown
I rest my thoughts
Beside
The quiet power of
your claims.

HARRY GANLEY
Santa Barbara Community College

WRITING

(Continued from Page 1)

teach writing. I have asked myself, for instance, if we composition teachers don't try to teach writing as something more technical (and therefore more teachable?) than it is; and, thereby, ironically, make it harder than it has to be. Specifically, I wonder if our emphasis on planning before writing, on thesis statements and topic sentences, on rewriting, even on sentence combining techniques and coherent devices, and on editing skills (not to mention correctness!) isn't often distracting and misleading to the student. Doesn't such a program, typical of so many texts, slight the central importance of thinking on paper about the subject with which the writing is concerned? And I also wonder if an overemphasis on the finished product and the grade it receives isn't sometimes counterproductive.

I am not suggesting that we stop teaching the techniques which can be taught. I intend to continue to teach organizational skills and coherence techniques. After all, much of the writing required of students involves chiefly the ordering and conveying of material as much or more than it requires original thought. But, I am going to put more emphasis on asking useful questions and on pushing my students to ask themselves questions, for I have decided that as writers my students need to concentrate less on the forms used to describe well-written products and, instead, to pay attention to what it is they are saying, how they sound, and what the readers' reactions might be. In short, I am less and less convinced that the techniques useful to describe successful prose are useful in generating it.

As I think about the way I teach writing, my central concern has become the assignments themselves. After all, they are the problems the student must solve. As much as anything in the course, they define the writing occasion. It is in the act of responding to the assignments that the student has the opportunity to learn to write. Thus, it seems to me that if I can devise assignments that call for thoughtful, well-developed responses written in a readable style and authentic voice, perhaps I then can reward and reinforce the students' best efforts and, thereby, teach writing. (I do think it unlikely that the students will ask themselves interesting questions in the writing context if no one else has.)

WRITING AS KNOWING

As I write this, I am planning for the next semester and I know that as I use the practices again, I will find better ways to help the students work with the third part of the question. We will spend more time discussing, arguing, developing terminology, and reading samples aloud. I will be firm about returning undeveloped practices for completion. Also I will ask each student to choose the most promising practice to polish as a formal essay for a letter grade.

Toward the end of the semester the students and I discussed the advantages and disadvantages of the practice assignments. The students' reactions, though mixed, were generally positive. Several said they appreciated exploring the meaning of their own experiences. Many said they enjoyed the challenge of the third part of the question though a few felt that the third part was too demanding. They all thought that writing to a given format for the purpose of creating ideas enabled them to write more freely and successfully. What seemed highly valuable to them and to me was that in concentrating on writing as a way of knowing *first* and of communicating second, they achieved their best writing.

WHAT I DID WHEN . . .

Resistance Seemed The Name of the Game

By GEORGIA LOGAN
De Anza College

How are we, as teachers of literature, to deal with the particularly bright student who interprets a poem or story in a way that doesn't quite make sense? The sort of student I'm referring to wriggles when confronted with her lack of logic, but resists seeing what would—under other circumstances—be obvious. It is because the student is above average in both intelligence and performance that the resistance is puzzling. Where does it come from? This question has intrigued me over the years. And the answers I found in two particular cases gave me pause.

The first involved a young woman in an Introduction to Literature class. She wrote a paper analyzing William Blake's "The Clod and the Pebble." In it she suggested that the clod and the pebble might represent the female and male principles respectively. Up to this point her analysis made use of evidence from the text to support her conclusions. But then she went on to insist, with creative illogic, that Blake was trying to demonstrate in the poem how the two kinds of love could and would be reconciled. The more I tried to explain how her conclusion didn't follow from what she herself had said, the more agitated and irrational she became.

What was happening here? In this case, the student turned out to be a devout Catholic whose parents had recently separated. She saw her mother as the Clod whose selfless love had not been rewarded and her father as the Pebble, pleasing only himself. The impending divorce was unthinkable for her. They *must* reconcile! Hence her conclusion that Blake had created a marvellous synthesis of these two kinds of love and her unwillingness to consider that the poem might be saying something else.

The other such student was a Vietnam war veteran in his third quarter of the Survey of English Literature. After writing consistently excellent papers, he wrote a positively incoherent piece on Wilfred Owen's "Arms and the Boy." I could make no sense out of it and called him in for a conference. He had no notion that what he had handed in was not perfectly clear, but it gradually emerged that the poem had set off such a painful memory that he could not speak of it without trembling and choking up.

The memory? After an explosion on the battlefield, the disembodied arm of one of his fellow Marines landed in his lap. Clutching the arm and oblivious to the heavy fire all around, he wandered about the battlefield until his CO had tackled him and knocked him to the ground. Small wonder, then, that he had been psychologically unprepared to handle the personification of the arms in Owen's poem.

From these two experiences I learned that what appears to be resistance to what we are trying to teach *may* have nothing whatever to do with the clarity of our explanations or the intelligence of our students. We cannot always know what experiences our students are having. But we can be sensitive to the idea that the reading may evoke emotions that the students cannot recognize or cope with. Pushing them to see what they can't yet handle may be counterproductive.

A MEMORIAL FOR THE CHILDREN OF YUBA CITY

Burning wind seared
The bloom from our branches,
Withered our grass,
Wasted our sprouting grain.
The wells of our weeping
Went dry.
The streams of our lives
Drained to stone.
On the edge of our desert earth
A gray haze of despair
Hung like a shroud.
Night smothered us in a pall
Of unbearable sadness.
In the light of morning
We lifted up our arms
As suppliants and were mocked
By the blue deceitful smile
Of each new day.
Among our fruitless trees
Waiting crows winged and rested
On our brittle limbs,
Come to feed on our tragic anger.

KEN MACDONALD
Yuba College

HOUGHTON MIFFLIN
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A GOOD SHORT READER FOR COMP COURSES

By DICK LUNDQUIST
Cabrillo College

If in your writing courses you have use for a slim, inexpensive supplemental text made up of appealing and readable student writings, you should get a copy of *Look Who's Talking*, edited by Ann Connor of Foothill College and Marlene Griffith of Laney College.

The nature of the book is best described by the editors themselves in the opening of their introduction: "In *Look Who's Talking*, community college students talk about their ideas, their lives, their feelings. They talk in their own voices, from their own experiences, showing the world as it looks to them."

The reiterated emphasis here on the *students themselves* is the key to the book, which is very much (to use one more time the crucial pronoun) THEIR book, rather than a collection of writings meant to embody some narrow rhetorical or pedagogical technique or concept. The only implied principle here is that students should write in their own voices and about their own interests. And the corollary principle is, of course, that such writings can be interesting and enjoyable for others to read.

Such is indeed the case with these twelve writings, which follow no particular pattern and which range from simple narrative to complex analysis. A diverse group of men and women of varying ages and backgrounds write about what they have seen (a Vietnamese woman and a Vietnam veteran describe the horrors of war), what they have realized (a truck driver and former radio-TV ad and news writer mourn the loss of the work ethic, of taking pleasure in doing one's job well), and what they can remember from their past (a woman from a small town in Tennessee and a man from rural Mississippi write about their fathers). Other writings include a reggae musician born in Jamaica explaining how James Brown inspired his pursuit of music and a Pacifica mother reflecting on her young son's experience with a harsh, win-crazed basketball coach. Another woman recalls growing up in a narrow-minded, self-protective Eastern suburb and discovering years later that the controlled atmosphere of the suburbs had left her with a "monochromatic vision of a polychromatic world."

These and the other writings in *Look Who's Talking* are neither academically pretentious nor condescendingly childlike. They are honest statements about real experiences, and they bridge the gap nicely between personal and expository writing, between narrative and analysis. They are not intended as models for close imitation, but they do serve as interesting examples of what students can do when they write about what they know and feel.

Although the editors indicate that *Look Who's Talking* "works especially well with beginning writing students, both young and older adults"—those in remedial writing and basic skills courses—the book seems equally appropriate for 1A level courses. Either way, the book's trim size (53 pages) and modest cost ($3.00) make it easy to use without disrupting course structure by adding an additional burden (physical or financial) to the students. In addition, there's a handy list of writing suggestions in the back along with a brief review of common grammatical and mechanical errors.

One last point: the book is physically honest and appealing. The plain white cover is not graphically slick, the volume nestles comfortably in the hand, the print is large and the margins generous. Best of all, each written piece is accompanied by a photograph of the author and a brief biographical note, which very nicely reinforce the sense of real people speaking in real voices.

It's not hard to see why this text has been well received by the students and teachers who have used it. Why not try it yourself in your classes? I think you'd be pleased with the results.

Ann Connor and Marlene Griffith, *Look Who's Talking*, Berkeley: Leopold-Littleberry Press, 1981, 53 pages, $3.00. [Copies can be ordered from Leopold-Littleberry Press, 2124 Kittredge Box 52, Berkeley, CA, 94704 or by calling (415) 845-2206, ext. 25, 12-6 weekdays.]

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Charles W. Dawe and ***Edward A. Dornan,*** both of Orange Coast College, are the authors of *ONE TO ONE: Resources for Conference-Centered Writing*. Using the "Garrison Method", this excellent text stresses the importance of students and teachers sitting down, side-by-side, discussing student writing. The authors believe that there are two ways to learn to write well. One is to write, a lot. The other way is to get sound advice from someone who knows how to write. Upon these foundations, Dawe and Dornan have written this comprehensive, yet not overbearing, introduction to writing. Forward by Roger Garrison. 1981/354 pages/paper/with a complete Instructor's Manual.

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PRESIDENT'S MESSAGE

Curriculum Control and . . .

For the past two years, all of us have been so aware of the overwhelming financial problems confronting education, and therefore our academic programs, that we have tended, consciously or subconsciously, to ignore what has been happening in the area of curriculum. Before we—the specialists in our field—lose all control of course prerequisites, content, and transferability, we must take a hard look at what is happening throughout the state and must seek to regain control of our curriculum.

Most of us would agree that the instructors within a discipline should be the ones to have control of their curricular offerings. Though we may secure valuable input from our colleagues in other departments and programs, we do not want them dictating our course offerings and course content. The fact is that we are moving quickly in the direction of having "outsiders" decide our curriculum. Let me cite but two obvious examples of such movement.

First, we might want to consider the role of the Academic Senate of California Community Colleges (ASCCC) in relation to this problem. No matter how strongly we might support the basic principle and philosophy of operation of this body, are we sure that they have taken the more appropriate direction in solving what they consider "problems" within the offerings of individual academic disciplines? Knowing that academic programs, individual course offerings, financial resources, and student needs and abilities differ widely from campus to campus throughout the state, we should find it hard to believe that any ASCCC committee can be truly representative and even harder to believe that such a committee made up of individuals from a variety of disciplines can satisfactorily address academic concerns of English departments.

Second, let us look at the latest fad to permeate educational circles: the Intersegmental Committee. Though cooperation among the various segments of higher education should be applauded and fostered, we need to set careful limits to the activities of these committees. There can be little question that intersegmental committees should establish guidelines for the academic content of parallel/transferable courses and that they should probably suggest a basic level of proficiency to be demonstrated by those students who successfully complete such courses. However, intersegmental committees cannot involve themselves in the areas of course prerequisites and/or entry level proficiencies for courses. Given the diverse nature of the student bodies among the segments, the pre-transfer level programs differ so widely that any attempt at comparison or uniformity is doomed. While we are focusing on Intersegmental committees, we also need to remind ourselves to be conscious of the academic background of each individual committee member. Too often these committees have several members from outside the academic discipline being scrutinized.

. . . . Curriculum Variety

Though we have concentrated on the problems and confusion of relinquishing control of curriculum to individuals from outside our discipline or from a different level of higher education, we might do well to conclude with a caution about being too hasty in efforts to establish our own "standards" for all English programs in community colleges across the state. Each campus has evolved its own series of English courses because that series best suits the needs of the community it services. Because a certain program is highly successful on Campus A is no assurance that it will work on Campus B. Understanding this, we must also understand that any proposed "standards" or "policies" are not going to apply equally to all campuses and must be interpreted and tailored to the individual campus. Though we can and should cooperate with each other, we must avoid the pitfall of dictating to one another. There is no value in regaining control of our curriculum only to lose credibility in failing to recognize the enviable and necessary variety of English programs offered by our sister campuses.

JIM CAGNACCI
City College of San Francisco

The Bleak Budget News——————$ACRAMENTO $CENE———

By GORDON TAYLOR
Yuba College

Doubt, as is usually the case, is the order of the day in Sacramento and, consequently, in most public agencies in the state. How much money will we have to spend, and what will we be able to do and to continue to do? No doubt, your schools are having to cut their budgets for next year as mine is, and we are all looking for those things to cut that will not hurt too much. Governor Brown is counting on the state's economy to improve (a new idea for him) and on the voters disapproving a couple of initiatives in order to produce a balanced budget. But if these things do not occur, can he reduce it any more? Some people think that he has already cut it to disastrous levels. Some analysts purport that the state's budget will have a deficit in fiscal 1983 of around $3 billion. They apparently base their projections of future income and deficits on current economic conditions and make no provisions for changing conditions that would, in turn, change that income and those deficits: things could get worse or change for the better. One might conclude that foretelling the future is a haphazard and chancy undertaking. In any case, the sad state of the economy and the cuts in federal programs (by Mr. Reagan and his administration, specifically) are blamed the most for our current difficulties. In an interesting sidelight, though, the County Supervisors' Association of California, appearing to support Mr. Reagan's policies, said, at its annual meeting in Fresno in November, that the government had made programs cost more while, at the same time, had made them less efficient. I do not know if it offered any examples or mentioned the schools. It did suggest, however, that the government could turn many of the things that it now does back, without much loss to anyone, to the organizations and the people who used to do them, to the private sector: not only to business and industry, but also to organizations like the Salvation Army, the Red Cross, and charities of various sorts.

[A thought—serious or frivolous: if we could con the Feds into reducing federal income taxes to, say 25 per cent, and into cutting federal government expenditures accordingly, and into . . . , then California's government could increase state income taxes by half, or even double them; and we could all be money ahead. The taxpayers would pay less; the State would likely be floating on the stuff. Some people who claim to know about these things say that a flat 10 per cent federal tax on income across the board, with no exemptions, no deductions, none of all that folderol, would bring as much money into the federal treasury as the current system does. Oh well, it was just a thought.]

Meanwhile, people are predicting new and further disasters for education. The teachers' unions are unhappy that President Reagan wants to demote the Department of Education to a simple foundation. They do not specify in clear language whether they are more upset because they think certain things would not get done or because they would not have the power they had under President Carter, because they could not call the Pres on the telephone and play with the big boys. They are disturbed that the President has cut $5 billion (or $2.5 billion, reports vary) from the educational budget. Apparently, the new budget proposes a net decrease of approximately $3 billion from current levels: about $10 billion for fiscal '83, down from nearly $15 billion in fiscal '81.

Mr. Reagan hopes, of course, that the states will take over many of the various programs although many will no doubt disappear. Congress after all, it is said, established many programs because it or some influential group thought they were necessary or thought that the local folks would not institute new programs without being forced to. Whether the programs or the budgetary cuts are good or bad, naturally, depends on one's point of view: there are as many people (who insist that they have many good reasons on their side) who do not believe in some programs, or believe that they have gone too far, as there are people who favor them. It is an old, classical political battle, and the combatants have taken their respective, morally superior positions. Since the time to make decisions is at hand, though, the debate must deal with these questions at least: To what extent should people be forced to do or to have something that they do not want or do not think is worthwhile? How much should they be made to pay for those things? How much can they pay for those things they do want? Has the Feds' intervention into local schools been beneficial, or has it, to an undesirable degree, dislocated educational standards and priorities? Will public education die if the Feds do not help pay for it or control it as they have done until now? Is different necessarily worse?

EXAMPLE:

The Rand Corporation reports that as children are taken out of classes to participate in special programs and projects their education is disrupted, and it seems that the migrants, the handicapped, the minorities, the poor are the more likely victims of these categorical aid programs. The intended beneficiaries of the programs become further disadvantaged since they do not have time to learn the usual subjects. The general program suffers and declines as well because too much money and attention are given to the special programs. One might be encouraged to conclude that the federal influences have not been all good. Whether that means, though, that we should rid ourselves of all federal aid to education is another question. Some would throw the whole thing out, others would say we need to review and control the programs (do I hear an echo somewhere?), and yet others would say that we need to strengthen them, that much more needs to be done.

Malcom Muggeridge once opined, during a discussion on a television talk show, that when the day came that we spent the entire public budget on education we should have reached a state of total illiteracy. If the current criticisms of the schools are at all valid, it does seem that as we have spent more and more money and conducted more and more studies and managed more and more surveys our students have become less and less well educated. It is difficult to tell if the one causes the other or if they are only symptomatic. Considering the universities' and the colleges' new entrance and graduating requirements and the recent cuts in the schools' budgets, the trend may reverse itself.

BLOWS BY BROWN

But let us not anticipate too much too soon: Governor Brown came out the other day and, in his speech on the state of the State, struck a blow for non-education. He has decided to encourage technical and vocational training, mathematical and technical subjects, although of a somewhat higher level than the usual training in welding and repairing automobiles, so that we can compete with the Japanese. It is quite evident that our current students

(Continued on Page 8)

News From Our Regions

UPSTATE
DOWNSTATE

REGION VII: NORTH LOS ANGELES

Directors: Stephen Statham, Los Angeles Valley College; Nina Theiss, Santa Monica College.

Los Angeles Trade-Technical College will host Region VII's Spring Conference, Thursday, 20 May 1982, from 1:00 to 5:00. The conference will focus on teaching the foreign student. Speakers will be Irene Park, ESL specialist and Professor in Continuing Education at Cal State L.A., and Dr. Steven Krashen, chair of the Department of Linguistics at U.S.C. and well-known specialist in language learning. The conference is open to all who are interested in language learning.

The Los Angeles Community Colleges (CC) and the California State University and Colleges (CSUC) have set up The Faculty Institute for Improvement of Basic Skills Instruction, a cooperative effort aimed at the improvement of instruction in writing, reading, mathematics, and English as a second language. The functions of the Institute are organized in part around three college clusters, each consisting of a CSUC campus and the three community colleges contributing the largest number of upper division students to that campus. Faculty specialists from both the CSUC and CC systems represent each cluster on each of the subject area advisory committees.

The ESL committee has been the most active this year. It presented a two-day workshop last December. The workshop participants heard addresses by Richard Allwright, a visiting professor from the University of Lancaster; Patricia Simmons Taylor, the director of UCLA Writing Programs; Ruth Cathcart, UC Berkeley, the professional consultant for the ESL committee; Steve Ross, CSU Long Beach Language Institute; and Francis Hinofotis, UCLA testing program. Also scheduled to speak was Sandra McKay, CSU San Francisco, but she was prevented from attending by a fogged-in San Francisco airport. However, she will speak at the follow-up ESL workshop scheduled in March.

REGION X: SAN DIEGO

Directors: Elaine McLevie, Grossmont College; Shirley Sykes, San Diego Mesa College.

On November 21, 1981, thirty-two English faculty from five Region X community colleges and San Diego State University met together to read and score holistically approximately six hundred essays, written earlier on a common topic by their freshman composition students. Although few of the participants had ever scored papers holistically, our level of reliability was very close to that achieved in large, statewide Educational Testing Service (ETS) readings.

This Saturday morning session was a first-time-ever attempt to bring together our community college and state university faculties. Most felt that it was a valuable experience—one to be repeated in future semesters—both for the practice in group scoring and for the opportunity to meet and work with colleagues from different campuses.

$ACRAMENTO $CENE

(Continued from Page 7)

do not know much about mathematics and quite thoroughly misunderstand science, but the Governor said nothing, as far as I can determine, regarding our students' deplorable lack of understanding about the English language and the humanities, an understanding of which would give them a framework, a sense of values, by which they could measure the worth of our technological society and put it into some kind of perspective. Besides, most people spend only thirty-five to forty-five hours each week at earning their living and contributing to the economic and technical wealth of the country. We need some kind of basis from which to understand and figure out what to do with the remaining sixty-five to eighty or so hours even if it is nothing more significant than learning to demand better television shows. Teaching our students about English and the humanities probably would not cost any more money than we now spend if we simply insisted on teaching what we say we teach, insisted that the students learn the language, that they read, that sort of thing. In spite of a few gains in the reading scores, the printed word is still a mystery to many students. They can identify words all right, but they find it difficult to extract the ideas from what they *read*; they find it hard to finish books, to keep their minds on their reading: they seem unfamiliar with the task. (Bruno Bettelheim had some very interesting and probably significant things to say about "Why Children Don't Like To Read" in the November issue of *The Atlantic*. The National Institute of Education has published a report on the subject as well. While we advertise that we teach language and reading, we apparently do not, really. In order to do so and to include the humanities as well, in order to carry out such an ambitious program, we would, of course, have to shake a few people, upset them, make them nervous and frantic—notably the State's bureaucracies, the schools' boards and administrators, and a few parents and teachers; but many people believe the effort would be worth the results.

An incidental note: Senator S.I. Hayakawa announced his retirement the other day. I, for one, will miss him. He managed to put much of Washington's work (and by implication many others' work as well) into its proper perspective. Whilst it may be said that he introduced little new legislation, it may also be said that his commentary on new legislation and the committees' work was profound: he slept.

LINGUISTIC GEMS: Large sign in red neon letters two feet high, observed in a department store: "Cameras and Electronics." Query: If one can buy a camera, can one also buy an electronic?

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Ann Connor and Marlene Griffith
Foothill College Laney College

inside english

Vol. VIII, No. 4 | Journal of the English Council of California Two-Year Colleges | June 1982

INSIDE
inside english

ECCTYC

Looks At
How and
What We Teach

Is teaching like lovemaking? One teacher thinks it is. "I love to fly, and words, properly woven, are the magic carpet . . . When I teach correctly, I speak to that same love in my students."
page 3

More. More. More. More *Othello*, more *Huckleberry Finn*, more e.e. cummings. More Humanities and literature.
page 3

You, too, can create "Baffle-Gab" using John Lovas' "Community College Course Classification Baffle-Gab Thesaurus."
page 5

Two reading texts and a reprint of "a book that can help you write" offer teachers something for themselves and their students.
pages 4 and 5

UCLA offers something special for the summer.
page 2

★

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A UNIQUE WRITING PROGRAM
Role Models Help Build a Bridge to Success

By PATRICIA McGRATH
Chabot College

FOR THE LAST SIXTEEN YEARS at the end of every quarter, I have closed that grade book, breathed a sigh of relief, and rejoiced at the thought of not having a stack of student papers on my desk. Who cared about vacation plans? Not reading papers was holiday enough! This quarter was different. I could hardly wait to reread student folders, including every scrap of paper and every revision, to verify what appeared to be the first miracle of my teaching career. Twenty-three remedial Hispanic students who ten weeks earlier were close to dropping out of school not only had completed a basic skills class and enrolled in English 1A but had become good writers. More important, they knew it. In fact, they were so confident and excited about writing that they wanted *another* English class where they could put together a book to be published.

What follows is a success story about a writing program for remedial students based on a few simple assumptions. We all know that writing improves if students have a real purpose for writing, an audience, and a teacher who understands the composing process, who helps students become writers first and proofreaders second. What makes this program unique, however, is that we included *role models* from the Hispanic community, successful professionals working in careers the students were interested in. The idea is this: provide successful role models for students who are failing, and as the students identify with the models, their self-image changes; this in turn brings about a change in attitude toward school work, and thus improved writing.

SELECTION OF STUDENTS AND MENTORS

Felix Galaviz, Assistant Dean of Student Personnel at Chabot College, and I designed the two-quarter PUENTE PROJECT (*puente* meaning bridge) for twenty-five Hispanic students. Most were about twenty years old; twenty-one were bilingual; no one was eligible for college level English classes; seventeen had part-time jobs, working an average of seventeen hours per week; the majority had poor grades and vague academic and career goals. Knowing that the students came to Chabot because they wanted to gain skills leading to good jobs, we hoped that if they talked to people with good jobs, they would have the incentive to stay in school.

Mr. Galaviz contacted twenty-five professionals—lawyers, psychologists, nurses, university administrators, a judge, and people working in business and various social agencies. All twenty-five eagerly volunteered to be mentors. Mr. Galaviz knew them personally and chose strong role models, people who would give encouragement and advice on how they went through the system because that was of more value to the students than specific career information.

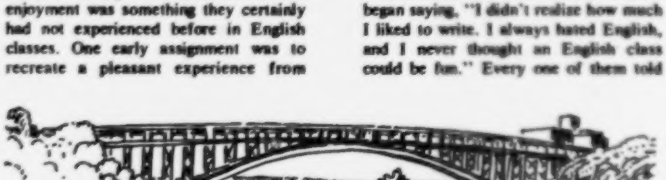
WRITING CLASS

Knowing that the students were terrified of English classes, that they associated them with failure, and that the traditional methods of instruction were not always effective for them, I designed the class so that *every* component, from specific assignments to the sequence of assignments, to the way papers were marked, was positive and geared toward success. They had had enough failure; it was time to break the pattern.

After only three weeks clear evidence emerged of a change in attitude toward writing. Without ever having discussed grammar or punctuation, I discovered that about 70 per cent of the errors had disappeared from their papers simply because students were doing a more careful job. Why? Because they were more relaxed and confident! We had begun with pre-writing activities that they enjoyed sharing with each other, and enjoyment was something they certainly had not experienced before in English classes. One early assignment was to recreate a pleasant experience from childhood, including sensory details. In their small groups students were asked to comment only on what they liked in the papers, never on anything negative. What they responded positively to were concrete examples, specific details, and interesting anecdotes. After the group sessions, they all rewrote their papers, and much to my delight, for the first time with remedial students I received *real* revisions, not cosmetic changes. Many went from writing ten lines to two pages because they were encouraged by their audience to include more. In fact, they actually were writing short essays, and though the paragraph indentations were not there, introductions, supporting paragraphs, and conclusions were, without instruction on my part. I suddenly realized how much easier it is for students to learn to write good paragraphs when they are not assigned a single paragraph.

The assignments were positive, directly and indirectly encouraging students to assess their values and think of success. In one early assignment, where students gave two reasons for admiring a particular person, the majority wrote about strong people, chiefly family members who through determination and hard work had achieved certain goals, goals ranging from putting food on the table to being the first in the family to go to college. As students shared values, they began to know each other and form a cohesive group. I realized ten weeks later that this paper had been extremely relevant to them. One student filled out an application form for a local university, writing a short essay on why she was motivated to succeed in college. In this essay she used parts of her paper on why she admired her sister who had such an influence on her. Another woman with tears of joy in her eyes waved before me an A paper from another course where (in a different context) she had again written about her grandmother.

After these first three weeks, students began saying, "I didn't realize how much I liked to write. I always hated English, and I never thought an English class could be fun." Every one of them told me, "I am really improving." Those were the magic words because once *they* felt they were improving, they had the motivation to begin learning the skills involved in the final proofreading stage of the composing process. With this group, however, working on the final stage was slightly different because so many spoke Spanish at home. Many, for instance, had not heard some of the verb tenses in English.



At this point I slowly introduced one grammatical or mechanical rule at a time, after which they examined their last paper to correct any misuse of that rule.

(Continued on Page 8)

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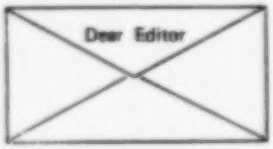
Letters



HERT HEARD

Dear Editor,

I have always enjoyed reading each issue of *inside english* and have found the articles dealing with teaching English composition especially interesting. Recently, I have been annoyed by certain letters to the editor which were unnecessarily critical of some of the same articles. The writers of these letters preferred to pick away at the style and editing of the articles under fire rather than discuss their content. I never asked any of my colleagues what their opinions were of your publication, but then I never heard any complaints either.

Then one afternoon, three of us were sitting in a small office discussing how to improve our beginning composition course for English as a Second Language (ESL) students. One of us mentioned the article "Writing to Learn Writing" by Judith Hert in your last issue [March 1982, p. 1] which described the use of free, in-class writing assignments based on a teacher-produced, carefully sequenced list of questions. All of us had read this article individually and had considered how this exercise would work in our classes. While one of us had decided against free writing as a class assignment, the other two were definitely intrigued and were strongly considering using some similar exercises during the next semester. In short, all three of us (and undoubtedly many more) had read this article with interest and thought to its application in our own classrooms.

So, although we may not write often to thank you for your hard work, please be aware that many instructors are reading and benefiting from *i.e.* in the quiet of their offices.

Sincerely,
ABBY RAPP
Santa Monica College

THANKS TO MS. LOGAN

Dear Editor:

When I read Georgia Logan's article, "Resistance Seemed the Name of the Game," in the March edition of *inside english*, I was reminded of a student in my past. Anne, a sophomore at the University of Maine, sat stone-faced in my Introduction to Fiction class while many students giggled and admitted that they had almost cheered the Misfit's shooting of the grandmother in Flannery O'Connor's "A Good Man is Hard to Find." Others howled as they talked about the comic side of that story's characters. Still Anne sat silent. When I asked for other reactions, her hand shot up, and she spoke quietly. "This is not a funny story. I have a friend whose family was shot and killed in the woods by a man like this Misfit—for no reason at all. No reason. What is funny about that?" In the silence that ensued, we were all confronted by the truth of what I had told them early in the course—we readers bring widely varied experiences to everything we read, and what we have done and seen and believed can profoundly affect our reading of any story.

Thanks to Ms. Logan for her reminder that we do need to be sensitive when those experiences evoke irrational—but understandable—responses in our students.

Sincerely,
MARGARET F. WHALEN
Canada College

Dear Editor:

I enjoyed Georgia Logan's short article in March's *inside english* describing what can make bright students misinterpret literature; but I must say that I was dismayed at the, to me, surprising conclusion of that article. Perhaps not unlike the intelligent students she describes, Ms. Logan, I believe, fails to follow out the natural logic of her piece to its expected conclusion, erring, I think, on the side of "compassionate concern for her students" rather than remembering that in a literature class we have obligations to the literature itself and to the culture and authors it stands for.

After showing how a couple of her students were confronting the literature in solipsistic terms—reacting not to what was in the literature but to traumas in their own lives which they foisted onto the literature—Ms. Logan concludes: ". . . what appears to be resistance to what we are trying to teach *may* have nothing whatsoever to do with the clarity of our explanations or the intelligence of our students . . . we can be sensitive to the idea that the reading may evoke emotions that the students cannot recognize or cope with. Pushing them to see what they can't yet handle may be counter-productive." Is Ms. Logan suggesting that we should abandon intelligence in favor of psychological understanding? To take an extreme case, I am sure it is obvious to us all that if we are faced with a psychotic student who refuses to follow ordinary logic, the word "counter-productive" may radically understate the case against our "pushing them to see what they can't handle." Most teachers, I expect, gain a kind of instinct for when it becomes a thankless and pointless effort to argue against intellectually recalcitrant points of view based, not on objective thought, but solipsistic compulsiveness: Ms. Logan's article nicely presents a couple of paradigms underlying such solipsism. But, it seems to me that the most helpful emphasis would be on helping those bright students to see that, in those special cases, they were for private reasons suspending their ordinary emphasis on intelligence: in short, though we should not "push" the students too hard, we should remember our obligations to the literature, and in honoring those, we are respecting our students' ultimate needs more than by, in any way, acceding to their confusions. Obviously Ms. Logan and I would basically agree; my point is just one of emphasis: I had expected her article to conclude with the insight that much recalcitrance has reasons worth discovering and worth helping the students to discover. Has not relativism—"my reading of this work must be just as valid as any other reading because it is mine"—been the bane of the past couple of decades of literary study?

DAVID RATNER
Cabrillo Community College

THOMPSON/MADDOX CONTINUED

Dear Editor:

Incidentally, and to be a real pain, I'd like to point out to Ms. Maddox that she was mistaken in her reply to Thompson that his "skillful revision . . . improved an equally parallel sentence." Cf. "Some Don't Like Us," Letters, *inside english*, March 1982, p. 2. She may have been talking about another one, but the one Thompson quotes is not parallel: " '. . . the class will not only accomplish improving writing skills but also improving learning skills in general' should read, '. . . the class will accomplish not only improving writing skills but also improving learning skills in general.' " Why not simply, ". . . the class will improve not only writing skills but also learning skills"?

Sincerely,
JUDITH RAMOS
Moorpark College

(More Letters on page 4)

Notices

UCLA WRITING PROJECT OPEN PROGRAM

The University of California, Los Angeles, invites two- and four-year college writing teachers to a special section of the UCLA Writing Project to be held during the summer. The college component will involve participants in specific, hands-on presentations on such topics as creating successful writing assignments, cutting down the paper load, keeping up with current research, helping the ESL student, reorganizing classtime to galvanize student effort, revising and editing skills, and preparing transfer students.

Outstanding classroom teachers and visiting scholars, like Lee Odell and Donald Murray, are scheduled to meet with the participants this summer. In addition, the booklet *In the Trenches: Help for the Newly Recruited, Shellshocked, and Battlefatigued Teacher of Writing* will be distributed as a part of the workshop.

The philosophy of the UCLA Writing Project is that "As a writing teacher, you will teach better if you yourself write." The summer college component provides teachers the impetus to write and a supportive atmosphere in which to share their writing. The participants will examine their own writing processes and hear concrete ideas about getting their writing published.

Time: 28 June to 30 July 1982, Monday through Friday mornings, 9 to 12.

Credit: 8 quarter units, English 300 and 272

Registration fee: $275.00

Intention to register: $25.00

To enroll, fill out the application forms in the UCLA Summer Session 1982 catalog; information and description of the program appears on page 33 of the catalog. Call (213) 825-8355 to request the catalog. Applications must be turned in at 1125 Murphy Hall on the UCLA campus by 28 June 1982. For further information and scholarship information call Mary Jean Andres, (213) 825-2531.

A PLEA FOR MORE
Literature and Humanities in the Community College Curriculum

By JACK GILL
College of San Mateo

[The following is the report given by Jack Gill, Chair of ECCTYC's Literature/Humanities Committee, to ECCTYC's Board of Directors at its April 1982 meeting. The editor invites your response to this report. What is your department in general and you in particular doing about literature/humanities offerings at your college? What do you think OUGHT to be done? And, as Mr. Gill suggests, how about more literature articles for *i.e.*]

Aloha from your Literature/Humanities Committee (Nina Theiss, Santa Monica College; Steve Statham, Los Angeles Valley College; Gordon Taylor, Yuba College; and myself).

Conflicting tales of the state of literature courses (moribund in some colleges, blossoming in others) preclude generalities about the current health of the too-long sick patient, but one way or another the patient, we are pleased to report, still lives. It is even possible the patient may be gaining in strength. There are a few colleges, incredible as it may seem, reporting the growing healthy presence on campus of that thought-to-be-almost-extinct creature, the English Major.

We bring no request for Board approval or action, but we would like to make a few points and to stimulate your concern.

We live in a world (and whirl) of composition. We spend our days defining remediation, testing tests (both entrance and exit), conferencing about composition techniques and strategies, wondering what A S Triple C [Academic Senate of California Community Colleges] is up to, worrying about CPEC [California Postsecondary Education Commission]. Your Literature/Humanities Committee does not denigrate these demanding and crucial matters, but we want to insist also on the function of literature in our English programs. Don't our students write as badly as they do at least in part because they can't read and don't read literature? We feel there needs to be more interaction between composition and literature so that the carry-over from the critical reading of literature will operate in the composition process. Maybe in our world of composition we have become too pragmatic; we have lost, as one member of our committee phrased it, the ethereal. We would have a stronger composition program if we had a stronger literature/humanities program.

Your committee then asks a continuing recognition from ECCTYC for the role of literature/humanities in our curricula. We urge more programs on literature at our ECCTYC conferences, more articles on literature teaching in *inside english*, more emphasis on literature in our articulation with high schools and colleges.

In short, we ask ECCTYC, most of whose members are trained in literature, not to lose its roots
or its *Othello*
or its *Huckleberry Finn*
or its *Collected Poems of Edward Estlin Cummings*.

AFTER THE REVOLUTION

They had finished shooting
those members of the government
who had needed it:

the President and Vice
most of congress and also the courts
and now had come to what was next

"What is a poem? asked Chuck
the leader of the guerrillas
"That's a good question" someone else
replied

JAMES KRUSOE
Santa Monica College

A Meditation on the Nature of Composition

By DOUG LANE
Santa Monica College

I

"You take me deeper into the experience of being myself." That was something I once said to a lover.

"Is that what you want?" she asked.

"It's all I've ever wanted."

Is it too much to compare teaching to lovemaking? Does the willingness to do so bespeak a lunatic loss of perspective? Then I freely confess to lunacy.

II

Don't get me wrong. I don't love being a "teacher." I hate it passionately. I spent a lot of money I didn't have talking to a psychiatrist about just that problem: I wanted to be someone dynamic, powerful, romantic . . . and teaching seemed to me pedantic, impotent, bureaucratic, inane, and mundane. Every morning I awoke to give the best years of my life to squawking classrooms of hungry baby birds, their mouths open impossibly wide, always demanding, commanding, "Feed me! Feed me! Feed me!"

There are good moments in those classrooms. Even magical moments of illumination and revelation. I see students make intellectual and emotional breakthroughs in their writing. These are the common everyday miracles that are part of everyone's education. They are the reason young children are almost continually wide-eyed with wonder.

III

EXPECT MIRACLES. Have you ever seen that button? I sometimes wear it, yet how can a part-time English instructor in a California community college expect miracles to happen in his professional life?

Wouldn't this be more realistic?—EXPECT POVERTY—or this?—EXPECT SENTENCE FRAGMENTS, THOUSANDS OF THEM. IN FACT, EXPECT TO BE BURIED UNDER A BLIZZARD OF COMPOSITIONS LOADED WITH EVERY MALAPROPISM, CONTRADICTION OFFENSE TO RIGHT REASON, GRAMMATICAL ABORTION THAT A BADLY EDUCATED SOUTHERN CALIFORNIAN LATE ADOLESCENT LOBOTOMIZED EXCUSE FOR A MIND CAN CONCOCT.

IV

EXPECT TO BE BLED DRY. Hey. Who are we kidding? Teaching is soft work. The hours are good, we don't get killed in industrial accidents, and (I understand) the full-timers are even paid well.

BUT . . . it's horribly vicarious. We are paid to advance others toward THEIR goals. They go on to become astronauts and real estate magnates and what becomes of us? Why, we stay back, back in the classrooms.

"Staying back"—that's what the kids who FLUNKED did. So are we teachers flunking, failing, year after year because we never make our way out of school and into the "real" world, the world where our students go to test the skills we have helped them acquire? Because we "stay back," do we never grow up, never come into full adulthood?

V

TEACHING: LOVE IT OR LEAVE IT. You might ask, "Lane, if you're such a sorehead about our sacred profession, why did you get into it in the first place?" And further, "Why do you remain?"

As to the first question: I got into it through the backdoor. It was the dream of composition that lured me hither. I read Tolstoy, I read Yeats, I began to assemble my own word machines. I found myself with an MA in Creative Writing and no way to pay the rent on my Manhattan apartment. I learned of an opening at the Writing Center at City College of New York. I didn't want once again to work in a bughouse or drive a taxicab or do scutwork for a society columnist, so I found myself teaching ESL Comp to freshmen.

VI

"But, Lane, you were younger then. How do you excuse SEVEN YEARS of teaching?"

"Sir (and madam), no excuse. The long and short of it is that I haven't made myself into a rich, famous writer. Oh, I write. And I talk about writing to (and with) my students. And my dreams live on. And when my words catch fire, those dreams become a reality."

I can't help myself. I love language. I love the miracles that can happen when words pile atop words until whole cathedrals to the human spirit, paradises lost and paradises regained, are erected.

I love to fly, and words, properly woven, are the magic carpets that can take me to the clouds and mountaintops that are my spirit's true home.

VII

When I teach correctly, I speak to that same love in my students. Nor do I simply give my words away and receive nothing in return.

Those congregations of minds and hearts out there, those intellectual wildernesses we call classes, are my forums. When I explain to my students how to verbalize more lucidly, more logically, more concretely, more sensually, I am explaining to myself. Re-educating myself. Bonehead English is not beneath me, for when I teach it, as Churchill said, "I am getting into my bones the essential structure of the English sentence."

VIII

When I teach "how" to write, I draw from three wells. I draw first from my faith in, and love for, language. I know the rewards of writing it and reading it and speaking it and singing it and hearing it. I draw also from my experience of the world. My head is loaded with all I've heard and seen and felt, and I would dearly love to express this with words; I speak to my students' desires to do the same with their experiences. And I draw upon literature, which is a vast repository of frozen beauty waiting to be brought to light again so that it might melt and give life.

-REviews

"REviews" features discussions of books and audio programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

ANOTHER READING TEXT?

By JANICE RANK
Porterville College

Another reading text! As the authors of *Steps to Reading Proficiency* say, "Sometimes it seems as if there are as many reading skills, terms, and methods as there are reading experts, clinics, and books." And, I might add, there are probably as many reading books as there are reading experts and clinics. We have all had, at one time or another, the urge to write that perfect text, the one that would meet the specific needs of our particular students. Since we seldom do that, we create our own "text" by borrowing materials from a host of other sources: we take one chapter from a certain book because it explains a technique well, and one from another book because the readings are especially interesting. No one book includes all that we feel we need to teach, and each book also contains things we believe aren't that critical to teach—the "nice to know" as opposed to the "need to know." Our best teaching approach becomes the eclectic one. However, *Steps to Reading Proficiency* may be that one text we have been looking for to do the whole job for us.

As one of my favorite reading professors used to say, "There is no subject more written about in this world than the subject of reading, and still we know nothing about it." But, of what IS known, the authors of this text—both conscientious reading instructors, if we may so judge from their introductory material—have selected the best in materials and techniques and put them together in a superior reading text for our better-than-average adult reading students.

In this new text Anne Dye Phillips of Santa Monica College and Peter Elias Sotiriou of Los Angeles City College have chosen to focus on six primary reading skills: preview skimming, rapid reading, overview skimming, scanning, critical reading, and study reading. These are the skills most important to the college reader. By concentrating on just these six reading techniques, and by not trying to cover the myriad other skills reading professionals have discovered (such as perceptual skills or detailed vocabulary study), Phillips and Sotiriou provide the student with sufficient practice to master each new skill. Each skill is introduced, the how and why of it is explained, and adequate practice is given in the form of warmup exercises and timed selections.

An important feature of *Steps to Reading Proficiency* is the sequence and integration of reading skills. One weakness of many texts is the way in which reading skills are taught in isolation. Often a skill is introduced and practiced in a chapter with no application of that skill to later chapters or outside materials. This new text avoids this problem by using a technique of building skill upon skill. For example, preview skimming is taught in Part One and then applied to every selection throughout the rest of the book. The text also encourages the student to apply the technique to materials read outside of the classroom. This overlap of skills emphasizes to the student the value of the skill as it transfers to the real world as well as the progressive development of skill building techniques.

The content of the timed selections is interesting, varied, and in each case, appropriate to the skill being taught. My only complaint is that all of the readings have the same visual form. Personally, I would like to see material printed in a reading text so that it looks exactly as it did in the original newspaper, magazine, or textbook. This would add visual interest for the student and might enhance transferability of skills. On the whole, both the language and tone of the text are personal and comfortable, the print and visual format are easily readable, and the instructions are clear and simple.

Another positive feature of this text is the manner in which students analyze their own work. Comprehension questions are spaced throughout the lesson, just enough so that students can evaluate their work, but not so often that they lose sight of the content or skill in the anxiety (or boredom) of testing. An exciting idea which must be new for most students is that 100 per cent comprehension is not required. Students are actually allowed to make mistakes. Target scores ranging from 60 per cent to 80 per cent are indicated in each score box so the students know what to aim for. At the end of the book are answers for all exercises plus a final evaluation where the students analyze their own work on each section and compare their scores with target scores. Suggestions are given for areas in which the student functions below the target scores. This type of analysis is relatively rare in reading texts but should encourage students to apply their skills after the formal course is completed.

These teaching techniques promote a freedom that should help the students to relax and to become more efficient readers. Maybe they will even learn to enjoy reading. I think I will try the book out on myself now and on my students soon. Maybe I won't need to write my own text after all.

Anne Dye Phillips and Peter Elias Sotiriou, *Steps to Reading Proficiency*, Belmont, CA: Wadsworth Publishing Co., 1982, 442 pages, $11.50 [An instructor's manual will be available soon.]

FOR THE ADULT DEVELOPMENTAL READER

By HELEN HEIGHTSMAN GORDON
Bakersfield College

Janet Maker and Minnette Lenier have triumphed again with their new textbook for adult developmental reading students, entitled simply *College Reading*. This textbook will be valued by college reading instructors who appreciate a carefully sequenced and thoughtfully organized mode of presentation, clear explanations, ample reading selections, and optional drills. It has two tables of contents, the second organized by skills. The design makes it apparent that the authors are experienced practitioners.

The book is divided into four sections. The first section presents an overview of the reading fundamentals that are to be applied throughout—e.g. vocabulary development, main idea, inferences, critical reading, study skills. The last three sections (Levels A, B, and C) each contain ten nonfiction articles of increasing difficulty.

Typically, each reading selection is preceded by a vocabulary preview (with pronunciation key) and a survey practice drill. A comprehension check (including main idea and inferences) and a vocabulary-in-context check follow the reading. Other skills exercises are introduced periodically: using the dictionary, underlining key concepts, using SQ3R, etymology, multiple meanings, skimming and scanning, outlining, summarizing, graphs, logic, and critical reading.

The vocabulary level is mature but not formidable. The reading selections are practical and/or high interest topics; they can also be timed. A progress chart is provided for students to record scores. The answer key gives only the answers to the odd-numbered selections; other answers are reserved for the instructor's manual.

The instructor's manual also includes pretest and posttest readings of comparable difficulty, perception drills, supplemental exercises, and sectional vocabulary tests. These aids can easily be duplicated for class drill sets or overhead transparencies. Data on readability levels are also provided.

The exercises on critical reading include detecting supporting details, distinguishing fact from opinion, and discussion questions to evaluate ideas. However, they do not undertake such advanced interpretive skills as detecting bias, tone, figurative language, irony, or other such subtleties. Instructors whose students need these skills may wish to supplement the textbook.

In the back of the book, clear directions are given for calculating words per minute when scores go off the conversion chart, but this process could be greatly clarified by a sample set of calculations.

Another minor flaw might easily be corrected in a revised edition. To apply a concept such as outlining, the illustration should have subject matter different enough from the explanation of the concept so that students can easily distinguish between the two. An outline of a biology chapter would illustrate outlining better than an outline of a chapter on outlining. Similarly, the concept of main idea would be better illustrated with a passage about hobbies or history than with a passage about main ideas.

These minor drawbacks, however, do not detract to any degree from the usefulness of a book which shows such a profound understanding of the needs of college reading instructors and the interests of their students.

Janet Maker and Minnette Lenier, *College Reading*, Belmont, CA: Wadsworth, 1981, 380 pages, $13.95. Instructor's manual and test materials available upon adoption.

Letters

(Continued from Page 2)

SOME NICE WORDS

Dear Editor:

We enjoy *i.e.* very much, and I encourage division members to pass their copy to other faculty. More than one article has been analyzed over a cup of coffee with someone outside the division.

Sincerely,
WILLIAM D. BAKER
Chair,
Division of Language and Communication
Taft College

Dear Editor:

inside english really gives us a lift and an excellent overview of what other faculties are doing throughout the state. I enjoy the scholarly articles balanced with the light, humorous pieces.

Sincerely yours,
NACY J. EDWARDS
Bakersfield College

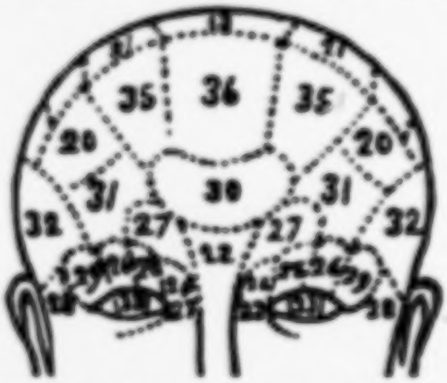
WRITING ON THE RIGHT SIDE OF THE BRAIN

By BERNARD GOLDBERG
Santa Monica College

Recently reprinted with a foreword by John Gardner, *Becoming a Writer*, by Dorothea Brande, is a book that can help you to write. The program it proposes is like a train ride to a desired city—you enjoy the scenery as you gradually progress, in safety and comfort, toward your destination. The ground covered becomes a record of your journey.

Although this book relies on the individual's desire to write, its concepts can be "smuggled" into a typical composition or remedial writing class, but not because it teaches grammar, punctuation, or rhetoric. In fact, it explicitly avoids such areas, explaining that preoccupation with technique may initially inhibit writing and should therefore be a concern only after a body of writing has been generated. Instead, *Becoming* attacks the fundamental problems of starting and continuing to write. As students overcome these obstacles, they can explore themselves and their world and can develop a style. Students learn to write by writing rather than by listening to abstract lessons, and as they grow comfortable with converting experience to prose (and discovering experience through prose), they learn, with assistance from the instructor, whose advice is now immediately helpful, to use the language effectively.

Originally published in 1934, *Becoming* anticipates the left brain/right brain theory. Brande states that it is as if the brain were separated into two parts, one logical, or verbal, and the other creative, or visual, in that it sees relationships between phenomena. Some aestheticians consider the metaphor, the comparison between two different objects, the source of art, since it compels its audience to view the world in a new way. That the metaphor implies the ability to see previously unperceived connections, which is how Brande defines the creative side of the brain, and that she uses as a simile to explain her theory a concept of the brain that is now echoed by science, proves Brande's book remarkable, a work whose form complements its content, one that provides concrete examples of its abstract assertions.



The fundamental impediment to writing is inhibition, the fear that either what we have to say is insignificant or the way we express our ideas is less than elegant or effective. As we write, an internalized critic judges us, weighing our words and ideas against our ideals. All through this review, for example, I've been stumbling in my syllables, knowing my words would be exposed to English instructors, people who actually know a colon from a comma. At each new paragraph I'd take a deep breath, motivated by the understanding that my career, such as it is—foolish statements at the Department Christmas Party and all—needs assistance.

Brande's proposal is twofold. Claiming that writing involves the purely physical problem (as well as the accompanying mental stress) of sitting day after day with pen to paper or fingers to keyboard, Brande urges the reader to establish a daily time of a specified length (which may be periodically increased) during which to write. This may sound obvious and simple, but the body and mind do react against such discipline. The person who follows this plan finds that production becomes part of the daily routine.

The second feature of Brande's solution aims to revive and strengthen the creative half of the brain, which in our society, with its stress upon objective correctness and common-sense logic, has been relegated to second-class status—tolerated for tea, but never for dinner. Explaining that our dream state, which has its own logic and its own connections and reference points, is an example of the right brain's dominance over the left brain, the author tells us to write immediately upon awakening, when the residue of sleep is still present. Before uttering a word, eating breakfast, or adding that anecdote to the morning's lesson plan, begin writing. Dreams, plans, fears, concerns—anything is a suitable subject. You can plan the lesson and add the anecdote while writing. This will liberate the creative self, and if you look back over your writing, you will notice a style has emerged, the result of your unique perceptions and reflections.

Only after presenting methods to enhance discipline and creativity does Brande discuss criticism. In chapters seven and eight, "The First Survey" and "The Critic at Work on Himself," she urges an honest evaluation of the writing you have produced.

Some instructors are finding that traditional methods of teaching writing are not as successful as they had hoped and are seeking new approaches. Peter Elbow, in *Writing Without Teachers* and *Writing with Power*, recommends keeping a free-writing diary or journal. *One to One: Resources for Conference-Centered Writing*, a textbook by Dawe and Dornan, includes journal writing as an integral part of the course. In addition to assigned essays, each student writes in a journal for twenty to thirty minutes a day, and topics are assigned each week to move the student through an exploration of experiences (such as "current life," "past life," and "social issues"). This activity benefits the student in two ways, for the discipline of daily writing allows him to feel comfortable with the act of putting ideas on paper, and the content of the journal provides him with ideas to be used in essays.

Brande's book is more than its title implies. Although it can help you to become a writer, if that is your goal, it can also, through the continuing dialogue you carry on with yourself, help you to recognize themes that run through your life and to acquire insight into your view of the world. Because you are writing for yourself, the layers of deception (self- and otherwise) are gradually removed and an individual emerges. Writing thus becomes a powerful learning tool, as the world and the writer's relationship to it, which were once buried by neglect, are dis-covered. Because of this, Brande's book might also be titled *Becoming a Person*.

Dorothea Brande, *Becoming a Writer*, New York: Harcourt, Brace & Company, 1934; foreword by John Gardner, Los Angeles: J.P. Tarcher, Inc., 1981, (distributed by Houghton Mifflin Company), 180 pages, $4.95 paper.

A Course Classification Baffle-Gab Thesaurus

By JOHN LOVAS
De Anza College

Perhaps "baffle-gab" must result when bureaucrats try to formulate answers to problems they don't understand well. My efforts to sort out the categories and subcategories of the "Course Descriptors and Classification Code" disseminated by the state chancellor's office drove me to distraction. An example of the mindless use of language in this system can be found in I, (a), (1), D, 4 (never mind the incompetent use of outline form): "General and Cultural Courses." English grammar requires that this phrase be reconstructed "General Courses" and "Cultural Courses." People of ordinary intelligence and reading skill would struggle with trying to make sense out of a document in which "General Courses" is a subset of "Community Education Courses" which in turn is a subset of "Liberal Arts and Sciences Education" which in turn is a subset of "Instructional Services." "General Courses" apparently has no connection with "General Education," which, in any event, is never mentioned in relation to Baccalaureate or Associate Degree Courses.

No doubt we will all deal with this verbal monstrosity with some sort of rationalization: "Never mind what it says—figure out what it means and apply it that way." I have a better idea. Here's a "Community College Course Classification Baffle-Gab Thesaurus." For each course in the curriculum, simply take a word from Column A, one from Column B, and one from Column C. Every course will have its own baffle-gab descriptor. These can be compiled, collated, cross-referenced, computerized and communicated to all concerned.

Lovas' baffle-gab guide:

A
Adult
Developmental
Terminal
Transfer
Community
Continuing Education
General
Professional
Personal
Compensatory

B
Occupational
Vocational
Technical
Avocational
Recreational
Cultural
Baccalaureate
Associate
In-Service
Enrichment
Education
Basic Skills
Instructional

C
Certificates
Degrees
Courses
Classes
Activities
Seminars
Forums
Workshops
Conferences
Lectures
Services

News From Our Regions

UPSTATE
DOWNSTATE

REGION II: SAN FRANCISCO BAY

Directors: John Collins, City College of San Francisco; Patricia McGrath, Chabot College.

Region II sadly announces the resignation of its longtime, much respected Director, Marlene Griffith of Laney College. She will be much missed by her constituents and by her fellow directors. However, Region II is proud to announce that the new Director is Pat McGrath of Chabot College. She will complete the unexpired portion of Marlene's current term. Pat brings an enviable enthusiasm and vitality to her directorship.

REGION III: SAN FRANCISCO SOUTHERN BAY/MONTEREY

Directors: John Lovas, De Anza College; Dick Lundquist, Cabrillo College.

Ms. Nell Sullivan, member of the English faculty at De Anza College, has received a one-year Fellowship for College Teachers from the National Endowment for the Humanities. Ms. Sullivan is currently in France, working on the research phase of her project, titled "The Creative Process in Six Early Women Writers: From Journals and Letters to Novels." The study will encompass both personal and published writing of Frances Burney D'Arblay and Mary Wollstonecraft Shelley from England; Madame de Stael and George Sand from France; Harriet Beecher Stowe and Louisa May Alcott from America. In her proposal, Ms. Sullivan explained that her study "focuses on these early women novelists who were aware of the pioneering nature of their endeavors and who approached their tasks with some degree of self-consciousness. Their work in both personal and public media will each illuminate the other and will yield a model of the creative process as it was first developed by women writers with a minimal dependence on the male tradition."

REGION V: SOUTH VALLEY

Directors: Bert Woodruff, Fresno City College; Janice Rush, Porterville College.

On 23 March 1982 Region V, the South Valley Region, held an informal meeting at College of the Sequoias to discuss several vital issues, in particular ESL, load, basic writing programs, and writing requirements for the AA/AS degrees. Participants from five of our seven member colleges met in small groups, first at College of the Sequoias and later at a colleague's home in Visalia. Besides vowing to keep in closer touch with one another during the next year, we also elected regional directors to take office this July: Bert Woodruff from Fresno City College and Gordon Smith from West Hills College.

Unfortunately, Gordon has subsequently had to resign his position because of a tripling of his administrative responsibilities. Janice has agreed to serve in his place, and President Cognacci has appointed her. We are glad to have Janice continue and hope that Gordon will nonetheless have enough time to remain active in regional affairs.

REGION VIII: SOUTH LOS ANGELES

Directors: Kevin Burns, Long Beach City College; Stephen Montgomery, El Camino College.

Cypress College has been awarded a $30,000 Pilot Grant from the National Endowment for the Humanities to refine, implement, and test three courses that will integrate the humanities with science and vocational courses. The three courses are targeted to students in business, health science, and environmental studies and will be introduced in the 1982-1983 school year. The program, called CHOICES, emphasizes the historical and cultural background of contemporary issues, and leads students to form their own values system and apply it in evaluating current local situations. Members of the task force that developed the CHOICES program include Joe Boyle, History and Politics; Kay Benton, Health Science; Don Hacker, Business; Dr. Evelyn Madden, Health Science; Florence McAlary, Biology; Dr. Jim Phillips, Economics; and Dr. Margaret Borgeson, English, Project Director.

Richard Tracey of Cerritos College will participate in a round-table discussion, "Computers in the English Classroom," at the National Council of Teachers of English Annual Convention, November 1982, in Washington, D.C.

REGION X: SAN DIEGO

Directors: Elaine McLevie, Grossmont College; Shirley Sykes, San Diego Mesa College.

San Diego City College hosted the Region X Spring Meeting on 14 May 1982. Glenda Richter of Grossmont College reported on the continuing work to organize a Southern California Basic Skills Consortium. Shirley Sykes told of statewide issues raised at the April ECCTYC Board Meeting in San Luis Obispo, including ECCTYC's decision to hold the biennial Statewide Conference in San Diego in the fall of 1983.

ON THE EDGE OF RETIREMENT

This is the year I abandon you old friend:
Already your shelves are bare,
that golden horde packed and carried to the car.
Each week we grow toward strangers,
a certain disarray of long intimacy shared.

I know now how Thoreau felt that fall
before he left the pond; it was the hut itself
that he'd miss, its mother arms that warmed,
its private cave-world that shaded
his silent thought through those long days.

But theirs were hardly thirty months while we
have shared more than half as many years:
All those faceless themes that punctuated terms,
those generations of eager or troubled faces,
all those timeless, splendid talks.

Your files jammed now with irrelevancy,
drawers and cabinets crammed and creased but grow
feeble with the years to end soon in a lobotomy
of trash cans and with old carefully marked texts
to follow toward a Viking funeral.

But old friend, be buoyant to see
this chrysalis being reborn out of your web
of loving care depart, time's butterfly gone
summer glad in fall, and know another
generation eagerly awaits your sheltering.

JACK LYNCH
Grossmont College

THE DEMEANING OF MEANING

I open the latest of the supernumerary handbooks
of writing skills to a diagram going
from one skull to another.
The text reads,
"Writer puts idea into words.
Idea transmitted to reader.
Reader gets the picture;
no loss of meaning."

This is not the introduction.
This is on page 128, in Chapter Nine.

I page back to a diagram entitled "The Second Paragraph,"
which is just a little less complicated
than the Family Tree of the English Monarchs.
It does, however, contain this gem of a suggestion
for why one might prefer the electronic media
to the printed word: "Why watch a printing press?"

So I turn to Chapter Two, which is entitled,
"Transforming Writer-Based Prose into Reader-Based
Prose."

What kind of prose is that?

It is, of course,
(besides being something derived from something called,
in a brilliant stroke of inappropriateness,
"communication theory")

bad prose.

I keep asking people in "rhetoric,"
"Aren't we providing our students with examples
of precisely that type of writing which we should be
discouraging them from imitating?"
I'm taken to be a crotchety maker of wisecracks,
someone who's amusing to have around
but not to be taken seriously.
One of my alleged virtues, perhaps my only one,
is that I don't take myself seriously.
Maybe I should be ignored, and yet *Elements of Style*
has sold millions of copies
simply because Strunk and White
practiced what they preached.
It's a short book because they didn't have to give
a lot of examples,
because they were the examples.

GERALD LOCKLIN
California State University, Long Beach

PRESIDENT'S MESSAGE

Teachers as Ostriches OR Who's Kidding Whom?

Earlier this semester, every community college was compelled to complete an assessment form designed by the California Postsecondary Education Commission, the purpose being to categorize courses, with special emphasis on those identified as remedial. Are we expected to believe that CPEC is engineering this study simply to practice its research techniques and for no ulterior motive? Given CPEC's close ties to and dependence upon the legislature, this would seem to stretch our collective imaginations. In a time of dwindling resources, with the legislature looking to spend less on education and with hints already being given that programs will be defunded and that differential funding will be implemented, we cannot help but wonder with whom CPEC will be aligned at the time decisions are made—with educators or with legislators?

And what are community colleges doing to counteract the legislature and its henchmen? If we look closely at some current suggestions from college educators, it would appear that we are breaking our traditional, long-standing mission and are surrendering without a struggle. For example, the president of Santa Monica College is publicly advocating tuition; Fullerton College is planning to deny campus admission to applicants who read below the seventh grade level; some professional organizations are advocating a prerequisite minimum skills level for admission to compensatory programs; the joint higher education Academic Senates are entertaining a proposal that would deny credit for courses below the English 1A level, except for one three-unit Subject A equivalent course; and the University of California appears to be bowing to pressure to divest itself of the entire Subject A program, in many cases sending these students to already overcrowded community colleges, which cannot at present offer enough sections of courses to satisfy their current student demand.

What are classroom instructors doing about this state of affairs? Aside from private grumbling and complaining, it would appear very little. No truly concerted effort to present a unified front has been organized. Once again, faced with controversy, instructors seem to be removing themselves from the public forum, hoping that when matters are settled, they will somehow not be too adversely affected. We may prefer a dramatic stance in the classroom, but we assume the stance of the ostrich in public.

And are we doing anything on our own campuses? No. We seem to be avoiding real issues by resurrecting our perennially favorite, non-controversial topic: standards. Everyone—administrator, instructor, board member, student, taxpayer, legislator—supports standards. But how many of us are naive enough to believe we can maintain standards without sufficient operational funding. For every remediation program that is defunded, for every course that is differentially funded, and for every basic skills program that becomes non-credit, we will have a corresponding drop in standards in baccalaureate-level classes. The students in affected programs will not disappear from campus; they will simply appear in classes for which they are unprepared and maybe even technically ineligible.

The way matters now stand, the legislature will balance the budget at the expense of education and educators. When it happens, we can gather 'round the flagpole and wonder about such things as how poorly young people are prepared to be productive members of society, how the literacy problem never seems to lessen, how meaningless many college degrees have become, and so on—and so on.

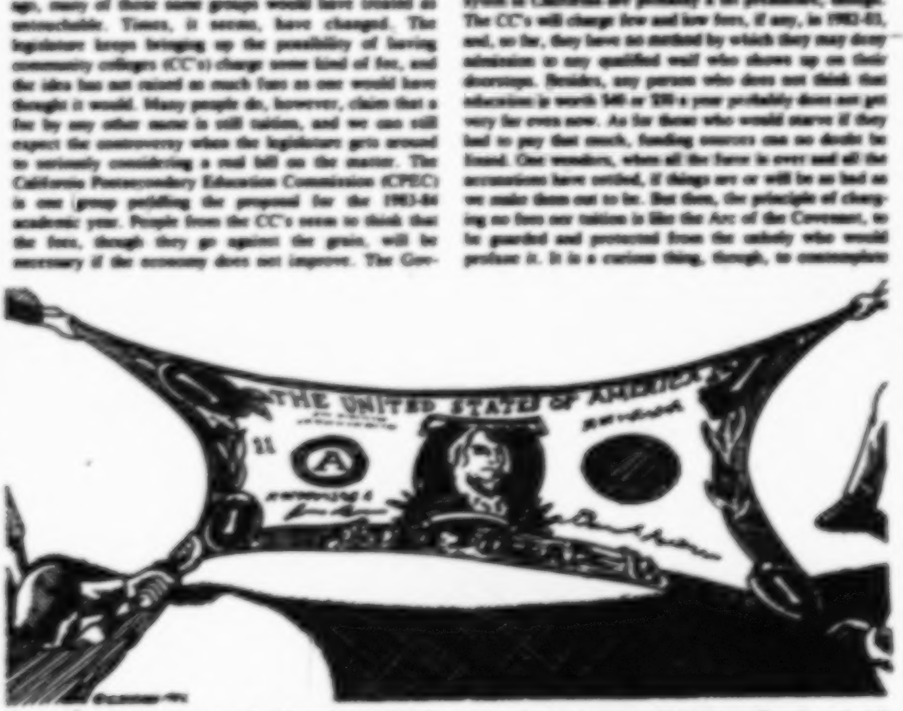
JIM CAGNACCI
City College of San Francisco

CPEC, Money, and Education

SACRAMENTO $CENE

By GORDON TAYLOR
Yuba College

This year various groups, official and otherwise, have raised several educational issues that, two or three years ago, many of these same groups would have treated as untouchable. Times, it seems, have changed. The legislature keeps bringing up the possibility of having community colleges (CC's) charge some kind of fee, and the idea has not raised as much fuss as one would have thought it would. Many people do, however, claim that a fee by any other name is still tuition, and we can still expect the controversy when the legislature gets around to seriously considering a real bill on the matter. The California Postsecondary Education Commission (CPEC) is one group pushing the proposal for the 1983-84 academic year. People from the CC's seem to think that the fees, though they go against the grain, will be necessary if the economy does not improve. The Governor has based his budget on reduced enrollments at both the University of California (UC) and at the California State University and Colleges (CSUC). One suggestion is to send the surplus students (for, perhaps, they should be so designated) off to the CC's. Most indications, however, point to an increase in the numbers of students, not the decrease that the Governor has built into his budget. The Governor and CPEC both, however, also recommend cutting some $80 million or so from the CC's budget for 1982-83. The State's institutions are rather in a quandry.


THE UNITED STATES OF AMERICA

It is quite possible that, with schools raising their standards and raising or instituting fees, some potential students will turn to other things. Those people who are predicting the downfall of the public's higher educational system in California are probably a bit premature, though. The CC's will charge few and low fees, if any, in 1982-83, and, so far, they have no method by which they may deny admission to any qualified waif who shows up on their doorsteps. Besides, any person who does not think that education is worth $40 or $50 a year probably does not get very far even now. As for those who would starve if they had to pay that much, funding sources can no doubt be found. One wonders, when all the furor is over and all the accusations have settled, if things are or will be as bad as we make them out to be. But then, the principle of charging no fees nor tuition is like the Arc of the Covenant, to be guarded and protected from the unholy who would profane it. It is a curious thing, though, to contemplate the people who seem willing to sacrifice the principle rather than face some other issues that we continually avoid. CPEC sees three choices: limit the number of students who can get into the system or reduce the quality of education (already in trouble) or institute and raise fees. But these are not exclusive alternatives. Possibly, with fewer students, we could actually raise our standards and our quality, for example, and even still charge a fee. Our thinking is not always clear on these matters.

CPEC has other things in mind as well. It is the agency charged with coordinating the three segments [sic] of higher education in California and with recommending who gets what and who does what. This year, it seems as concerned with money as it should be with education.

In early 1981, it undertook to conduct a "study of Remediation in California Public Postsecondary Education." In May, it set up an intersegmental "Technical Advisory Committee" to help "in the development of the project, help in the design of the survey instrument, and review and comment on drafts of the report." The Commission's staff wanted three representatives from each of the "segments," two from some campuses and the third "a systemwide representative." The staff and the committee have met and made up their "survey instrument," and sent it off to the various campuses of the three segments. Due to what the staff calls "data problems," the study is moving along very slowly. What that seems to mean is that the staff is not getting the information it wants and that some people are very slow in returning the questionnaire (excuse me: the "survey instrument"). It wanted them back in November 1981 but later hoped to have them back by April 1982. Once it gets them all back, the staff will "do the necessary coding, analysis, and site visits" (this last, no doubt, to see if the people answered the questions correctly), and we might have a draft report presented to the Policy Development Committee (what else?) of CPEC in July.

In the Final Report, they (by now your guess is as good as mine as to who "they" are) plan to define remedial education; tell how much of it is going on, where it is going on; clarify "the relation between postsecondary and secondary preparation"; explain how higher admission standards will affect remediation; define "the relation of remediation to each segment's mission and function." Translated, it all seems to mean that what is taught at the secondary level is not appropriate for the postsecondary level, that the CC's, the CSUC's, and the UC have no business remediating: it costs too much money, and money is apparently the issue. Their theory is that we should not duplicate each other's labors, and if the students coming out of the high schools were properly educated, the postsecondary schools could get on with their proper business. And so, what else is new? CPEC is proposing legislation that will reflect the conclusions that its staff sets forth in the report. The CC's should receive less money for remedial courses and no money for some (they are including English as a Second Language (ESL) among the remedial courses, for example). The State would not pay for the same course twice: once in a high

(Continued on Page 8)

SACRAMENTO SCENE

(Continued from Page 7)

school and again in a CC or the universities. High school districts and CC districts would have to set up "delineation of functions agreements" that would say who gets what. They do not, as nearly as I can tell, draw a clear distinction between "adult education" and remedial courses. Senate Bill 1918, Sieroty, as amended, is the current bill on the matter.

ECCTYC has authorized Mary Ann Keller (San Joaquin Delta College) of our Basic Skills Committee to present our views to the legislature when CPEC presents its case. Since the issue is largely money, we argue that our remedial course should get the same amount as what are called baccalaureate level courses.

The Academic Senates of California Community Colleges, of the CSUC's, and of the UC have now a draft statement on "Competencies Expected of Entering Freshmen, Remedial and Baccalaureate-Level Course Work, and Admission Requirements." The three Senates will have considered it for final action during April and May 1982. It defines baccalaureate and remedial course work in English and mathematics; states what entering freshmen should be able to do (e.g., "the ability to generate ideas about which to write"; "formulate a single statement which [sic] clearly expresses the central idea of one's essay"; etc.); wants them to have four years of English and mathematics prior to entering; states that entering students should have had specific courses in mathematics. It also includes the "Statewide Standard for Entrance to Freshman Composition Courses" written by CPEC's Blue Ribbon Subcommittee that I reported on in March and June 1981. In some appendices, the document addresses such questions as "Academic Competencies in Speaking and Listening, Reasoning and Studying," presents some recommendations from the National Council of Teachers of Mathematics that define exit requirements from specific math courses, and includes "College and University English Placement Examinations" in which competent essays are defined and a competency examination is set up, each with examples. Some people, however, question the appropriateness of these examples.

We should all pay careful attention to this document: it may very well set up our program for us. While it is difficult to disagree with its provisions, it comes to us from an agency other than English, an issue that Jim Cagnacci discussed in his "President's Message" in March's issue of *i.e.* Standards, of course, are the thing now; one hesitates to say the current fad. They are a serious matter, as we have discovered, as we now confront the massive ignorance of most of our students. It is no doubt obvious by now that our intelligent children do not proceed on their own, do not get it on their own, as educational doctrine has preached for the past too many years: we need to lead and to teach them as well.

Everybody is, as the phrase goes, into Standards. Mayor Bradley wants to extend the school day; Gary Hart wants to test teachers (the legislature is still working that one out); Governor Brown wants to "invest in people" (with appropriate depreciation schedules and tax credits, I suppose); even the state Board of Education supports standards (will wonders never cease?); universities are against mickey mouse courses in high school (things like "student leadership," "community service," "dance," etc.). All certainly laudable ideas, but we have argued over these things for years; and only some of the people in the schools seem willing to get down to the hard, tedious, boring work of teaching and learning.

The main problem schools face is not money—not who gets what nor how much money each of us gets—but education. Education poses a problem that money will not resolve: what IS education? Few people seem to agree. The trend to an exclusively vocation-training definition is very disturbing. One aspect of the trouble, though, is that the trend started many years ago and is still gaining; it has not yet reached its peak. We discuss English, for example, not as a language but as a skill: we reduce it to nothing more than a tool to use in the world of work, in the service of business and technology where it is really no longer recognizable as a language. Once, we were told we had to choose between guns and butter; now, it seems, we are being told we have to choose between vocation and education. As before, this is a "choice" that is no choice at all.

LINGUISTIC GEMS: "Faculty" and "staff" are now in. "Teacher" is out. I'm a faculty; you're a faculty. How many faculty do you have on your faculty? How many staff on your staff?

WRITING

(Continued from Page 1)

Using their own sentences rather than those from a textbook, most learned the skills quickly, for textbook exercises often reflect a style and vocabulary unfamiliar to students, particularly bilingual students. Also, when I compared Spanish and English patterns, they learned the concepts immediately. For example, almost all of them were having trouble with present and past perfect verb tenses. One student said, "I always stuck an *ed* onto the verb, hoping that would do it. I finally see what's happening." Once when I made a deliberate error in Spanish, sending them into gales of laughter, one student yelled out, "That's what we must sound like when we say, 'I had sang.'"

THE MEETING WITH MENTORS

During the fourth week of the quarter, the real excitement began as students started contacting their mentors and coming to class with papers recording what had happened in their meetings. Because they knew that their classmates and I were eager to hear about these interviews, many wrote four to five page narrative accounts. Here, finally, was a real purpose for writing and a real audience waiting to hear their papers.

The results of these interviews with the mentors were dramatic. The students seemed to change overnight. They had been treated with respect by "important people" who introduced them to colleagues, invited them to meetings and parties, took them to lunch, and spent hours with them talking about their backgrounds and jobs. The voices from the narratives were filled with pride—pride in the community, pride in the mentor's success, and pride in their own achievement at having overcome their fears about interviewing professionals. As one student wrote, "I couldn't believe that I was going to eat lunch at the park with the judge in Oakland. When we arrived at the park, the judge crossed his legs and sat right down in the grass. This is when I came to my conclusion, 'The man is human.'"

Many of the students, most of whom come from large families where they are the first to attend college, commented on the mentor's having had a similar background. One woman wrote:

> As we talked I realized that Maria [a university student affirmative action coordinator] and I are similar in a lot of ways. For instance, Maria graduated from the same school I did. When she was my age, she seemed to have the same kind of goals and fears that I have. Maria had to work just as I do, and pay her own way through college. She comes from a family of eleven children. I know she had to really struggle to get where she is. I guess in a way I shouldn't feel bad when I get pressured or discouraged so much, cause in the end it will pay off.

This is the kind of identification that Mr. Galaviz and I had hoped would take place.

When one student announced that as a result of his contact with the mentor, he had been given a part-time job at a computer firm at $8.75 an hour, the class was visibly impressed. When he went on to say that the firm had offered to pay for his complete education, they were stunned! If anyone had doubts about the value of continuing the program, those doubts disappeared that day.

Another student, whose mentor is an administrator at a local university, ended her narrative with:

> Well, we're friends now and he told me if I ever needed anything or any help then just come and see him or call him. I really felt different when I left because he helped me a lot to clear my head about things I questioned him about. I really enjoyed the visit and talking to him and meeting all the friendly people. They made me feel good and made me feel like someone important. I felt really happy when I left, like a new person.

Those students with mentors at the university began to think seriously about transferring, and a number of them started asking me questions like, "What's a B.A.? How do I apply for loans? What English classes do I need to transfer? What general education courses should I sign up for next quarter?" I was especially pleased to see this interest coming from students who ten weeks ago had no thought of future education.

STUDENTS TAKE THE INITIATIVE

As the quarter progressed, a phenomenon occurred that I had not experienced before with remedial students: they began to take the initiative. They started asking questions about specific writing strategies, and more important, they suggested paper topics. One man asked that I call the *Attorney General's* office to obtain a copy of the "Report on Youth Gang Violence in California," saying that "the students in the class would be interested in it and would probably like to write about it." I, of course, called immediately, and my two copies of this 104-page report were passed from person to person, all of whom eagerly read it and returned it thumb-worn and ragged. They could hardly wait to write their responses. In fact, stimulated by that report, one woman, who "wanted to explore the feeling of being a cop" spent a Sunday evening on a "ride along with a policeman." Here was someone who not only had overcome her timidity in order to call the Police Department but also had written four pages on her experience to share with the group.

At the end of the quarter, some students actually said, "Is that my writing? It sounds so good when you read it."

CONCLUSION

After rereading their folders at the end of the quarter and reviewing the first half of the program, what struck me was the way the assignment "Once I was ______; now I am ______" had become a kind of symbol for PUENTE PROJECT. An amazing number of students used a pattern that began with something negative and ended with something positive. For example, "Once I was shy; now I'm confident." "Once I was intimidated by the men in my life; now I'm not."

What a change had taken place! Here were students who ten weeks ago had little confidence and a marginal interest in school and who were destined to become part of the 50 per cent of Hispanic students who drop out of Chabot. Now, twenty-three have completed the basic skills class and are registered for English 1A; they are taking general education courses, preparing to transfer to four year institutions; they feel comfortable at Chabot; and they love to write.

Obviously, a great deal of attention was given to twenty-three students, but those twenty-three have become a cohesive group, encouraging each other and serving as role models for other Hispanic students, many of whom want to become part of the next program. Calls continue to come in to Mr. Galaviz's office from adults in the community who want to be mentors in PUENTE PROJECT and from students saying, "My little brother is graduating from high school. Can he come into your program?" And so the bridge continues to be built.

ERIC Clearinghouse for
Junior Colleges

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THE LEFT AND RIGHT-BRAIN HEMISPHERES

. . . Writing Right And Left . . .

By RON STOTTS
Co-Director,
Brain Integration Center,
San Diego

MOST OF THE writing problems being experienced by composition students are created by the method we instructors are using to present the material. We start out by giving students rules and time limitations, and expressing, in varying degrees of subtlety, our high expectations. Then we tell them how open the topic is and that they should be creative, using their own fresh ideas. The level of anxiety this process imbues in most students almost, if not totally, shuts down their brain's imagery and creative potential. The systems generally used in composition courses train and reward students for developing only half of their abilities, half of their brain.

Students are moving through a system that is rewarding them for being organized, structured, detailed, time conscious, and achievement oriented. They are being given specific methods (tools) such as outlining, sentence development, and grammar rules to complete specific types and lengths of papers that are due on specific dates and at designated times. If they complete this task as "requested," they usually get a "B." We are also telling them to be creative, and, if they express unique thoughts in the paper, they can get an "A." Each of these instructions tends to trigger left-brain attributes while shutting down right-brain abilities.

We spend about 95 per cent of class time teaching the writing skills that will result in a "B" grade. Only 5 per cent, if that, is being spent on teaching students how, specifically, to get unique, fresh ideas. Yet, while we emphasize achievement, logic, and order, we complain about our students' writing having too little content. There are students who are the exceptions. They tell you about all the great ideas they have (right-brain imagery and enjoyment), but can't seem to get them down on paper to communicate them (left-brain logic and order). A small percentage of these students eventually understand organization and how to effectively use both hemispheres to communicate their ideas, but most in this category will either learn the logical, structured way to express "ideas" (becoming left-brain dominant and losing the unique thoughts that their now rejected right-brain could create) or drop out.

It's time for a change. As instructors we are responsible for facilitating the development of the whole human being, for allowing students to experience and express their entire unique selves.

Current studies in the functions of the right and left hemispheres of the human brain have shown that we are continually stimulating and rewarding the development of the logical, linear, technical, achievement oriented left hemisphere and tragically neglecting the stimulation and guidance of the spontaneous, spatial, timeless, imagery and enjoyment oriented right hemisphere.

Earlier studies by Linda Flower and Robert Hays published in the February 1979 issue of *CCCC* demonstrate that the difference between "good" and "problem" writers lies in their writing process. Good writers are writing with their audience clearly in mind (a left-brain generated, reader-based prose), while the problem writers are writing with themselves more in mind (a right-brain generated, writer-based prose) and neglecting their readers. As good writers express creative thought, they also maintain a good, overall perspective of their project. The problem writers, on the other hand, are fixed in one aspect of the writing process.

Initially it appeared to researchers that if early drafts were used by writers to draw ideas out of their own heads (writer-based prose), they would more clearly see the ideas they wished to express to their anticipated audience. This is equivalent to having writers use their right hemispheres to come up with a creative, enjoyable topic and express their unique ideas about that topic while giving little, if any, concern to organization and specific writing skills. Then their later or final drafts could be written with their anticipated audience in mind (reader-based prose) using the specific writing skills of organization, sentence structure, emphasis, grammar, and punctuation that are usually necessary to complete the goal of clear, concise communication. This, of course, is equivalent to the writer switching from a right-hemispheric emphasis on spontaneously enjoyable creativity to a left hemispheric emphasis on structure, detail, planned achievement-oriented writing.

The difficulty with this system is that few students in a standard composition course want to *completely rewrite*—making major changes (not just copying over)—a paper five or six times. They become bored (especially in the final "left-brain" drafts), and,

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INSIDE *inside english*

ECCTYC Looks At Our Brains, Our Students, and Us

Maybe we're not teaching our students composition in a way that best uses the right and left hemispheres of their brains. Ron Stotts, Co-Director of the Brain Integration Center in San Diego details how teachers might teach in a way that integrates the two hemispheres.

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Can English teachers learn something from art teachers? Yes, says Doug Lane: something about how to turn the English classroom into a workshop.

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What colleges are in your district? Who are the directors of your district? To find out, Look at

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. . . looking for a new Basic Comp text? If so, you might be interested in what Gordon Smith has to say about one he has looked closely at.

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inside english
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Letters

Dear Editor

SACRAMENTO READS

Dear Editor:

I enjoyed reading Gordon Taylor's witty yet thoughtful article "CPEC, Money, and Education" in the June issue of *inside english*.

In his concluding remarks, Mr. Taylor poses a serious question which is germane to the mission and goals of the community college, and one that must be answered.

It is my earnest hope that, as we wrestle with fiscal and myriad other problems, we do not lose sight of the real purpose of higher education. And, the sooner we "get down to the hard, tedious, boring work of teaching and learning," the closer we will come to the realization of that purpose.

Sincerely,
JACK MESSERLIAN
President
California Community Colleges

BITING THE HAND

Editor:

I suppose it would be biting the hand that feeds many of our colleagues, but isn't it time to try to find a way to curb rising textbook costs?

Once we adopt a text our captive audience of students has to pay the price, a price that rises each year, adding to the general inflation.

Rules of grammar do not change every two years. Nor does the spelling of words. And the strategies of rhetoric are the same. But textbooks are not. Every two years a new edition of each and every freshman composition text seems to roll off the presses. We are bombarded with complimentary copies and correspondence urging the adoption of these higher priced versions of last year's answers to all our teaching problems.

We hear about plans to do away with "the free community college education." Well, community college instruction is hardly free, when you consider the prices of today's textbooks. You pay the equivalent of a semester's tuition at Occidental College in the 1950's every time you buy a semester's load of required textbooks from our campus bookstore.

My only answer has been to adopt a little $2.25 paperback, *The Lively Art of Writing* by Lucine Vaughan Payne. It probably was designed for a drugstore clientele, but it meets my instructional needs beautifully at a reasonable cost to my students.

I'd like to hear any solutions anyone else can suggest for this problem.

CHARLES DONALDSON
Santa Monica College

Notices

Please send notices of upcoming conferences, meetings, and such to the editor at least two months before their starting dates. Include some information about these activities and the name and address of a contact person.

UPCOMING CONFERENCES

21-23 October—Southwest Regional English Teachers Second Annual Conference. Ramada Townehouse, Phoenix, Arizona. Theme: South by Southwest: Directions for the 80's. Speakers include Ken Donelson, editor of *English Journal*; N. Scott Momaday, Pulitzer Prize novelist; C. Lee Odell, professor, researcher, and writer concerned with evaluation, writing across the curriculum, and writing in non-academic settings. $30 for NCTE members, $40 for non-members, $15 for one day attendance. For information write: SRETC, 2113 E. Dunbar Dr., Tempe, AZ 85282.

22-24 October—Capitol and Upper Councils of California Association of Teachers of English
Second Annual Conference. Northstar at Lake Tahoe (six miles south of Truckee on Highway 267). Program includes workshops with Eliot Wigginton, editor of *Foxfire*, and presentations by a group of actors from the Oregon Shakespeare Festival. $53.25 for CATE members (includes meals), $73.25 for non-members. For information write: Candy Carter, Box 2466, Truckee, CA 95734 or call her at (916) 562-0512.

5-7 November—Conference of the Living Tree/English SCTE Annual Ojai Conference.
Ojai Valley Inn, Ojai, CA. $25 for SCTE members, $30 for non-members. College credit (1 unit) available for $32. For information write: Chuck Andrews, 1189 Baywood Ct., Camarillo, CA 93010, (805) 482-7403. (Read Kevin Ryan's article about this conference in ***inside english***, March 1982, p.4.)

18-20 November—Community College Humanities Association/Pacific-Western Division.
Annual Conference. Hyatt on Union Square, San Francisco, CA. Theme: Humanities: A Resurgence. For further information write Don Porter, College of San Mateo, 1700 W. Hillsdale Blvd., San Mateo, CA 94402.

18-24 November—National Council of Teachers of English
Annual Conference. Washington Hilton, Washington, D.C. For information write NCTE, 1111 Kenyon Road, Urbana, IL 61801.

4 December—University of California, Los Angeles Chancellor's Conference.
Annual one-day conference. Faculty Center, UCLA campus.

27-30 December—Modern Language Association.
Annual Convention. Los Angeles, CA. For information write: Convention Manager, MLA, 62 Fifth Avenue, New York, NY 10011.

17-19 February 1983—California Association of Teachers of English
Annual Conference: CATE '83. Los Angeles Hilton. For information write: Julia M. Gottesman, Los Angeles County Education Center, 9300 E. Imperial Highway, Downey, CA 90242.

HELPFUL HINTS

The *WLA Newsletter* is dedicated to "writing as a liberating activity." The spring 1982 issue included articles about writing teachers and about the criteria for "good" writing. For information write: Richard Gebhardt, Editor, WLA Newsletter, Findlay College, Findlay, OH 45840.

The *Writing Lab Newsletter* contains articles geared especially to those who teach in writing labs or who have lab-type classes. However, information in those articles can be applicable in many traditional class situations. In addition, the newsletter lists job openings in writing labs around the country. For information write: Muriel Harris, Editor, Writing Lab Newsletter, Department of English, Purdue University, West Lafayette, IN 47907.

Students & Teachers & Teachers & Students

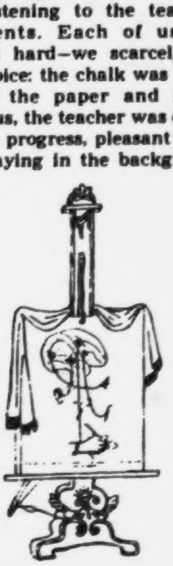
By DOUG LANE
Santa Monica College

I

I was in a life class. Our easels encircled the nude, and we all drew for two hours. Our teacher circulated among us, offering technical advice, kidding, complimenting, criticizing, exhorting.

At the end of the session, he told us to turn our easels so that they faced inward. Then we gathered inside the easel-circle and stared at what we had drawn. The teacher went from drawing to drawing, pointing out the defects and merits of each. Some students were far more technically adept than others, but each drawing had its own validity, for it was representative of a separate sensibility.

I believe that this class was an encouraging, educational experience for all concerned. Even the model had put on her robe and was listening to the teacher's comments. Each of us had worked hard—we scarcely had any choice: the chalk was in our hands, the paper and model before us, the teacher was checking our progress, pleasant music was playing in the background, the momentum of our fellow workers was sweeping us along... And there was something, or many things to be learned from each finished composition.



At the beginning of class, the teacher had told us not to strive for photographic realism, but to use the model as a point of departure for the fanciful flights of our own imaginations. This was a pleasant surprise, because for weeks we had been subject to restrictive anatomical discipline. One session we would draw the muscles of the back, the next we would focus on the bones and ligaments of the knee.

Now we were being encouraged to play around—to use the new techniques we were learning to express ourselves.

The wonderful thing about that circle of inward-turning easels was that it turned all the students into teachers. There was no single scale of right and wrong imposed on the work. We were at once artists, critics, students, and teachers.

II

I wish that my own English composition classes were always as successful as that drawing class.

Certainly they weren't last semester. There were certain students I know I never reached. There was D, the cross-eyed boy who sat in back. His eyes were so severely skewed that every time I looked into his face I became disoriented. I wasn't sure what his face was expressing.

I found out midway through the semester. Instead of writing an essay on the assigned topic, he sent me a savage little paragraph condemning the stupidity of both me and my topic. As soon as he handed it in, I told him that he was welcome to criticize me and topics all he pleased, but that he still had not done the assignment in question, and that it was still due. He walked out and never returned.

I can only assume that he had been steadily building up resistance to me and my methods, and that his animosity had finally come to a head. Funny, because I thought I had been doing a fantastic job that semester. I know *I* was fascinated with my lectures.

You know what they say: You listen to ANY damn fool jackass talk long enough, and he'll begin to sound persuasive. That's what I did to myself. I talked so much I became enchanted with the sounds of my own words. And I lost touch with some of my students.

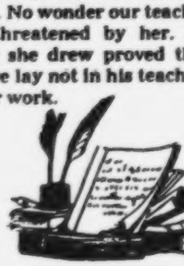
III

Of course there will prove to be soreheads in every class. I remember one old woman in the aforementioned life class. She invariably came to class very late and was extremely noisy and disruptive as she tried to set up her easel. Then she would begin to complain that the teacher never paid enough attention to her.

Actually she demanded more attention, and made less constructive use of it, than any other student in the class. One day I heard her moan, "Why do I get all the BAD teachers?" I stabbed her with my eyes. She had purposely spoken loudly enough for our teacher to hear. As far as I was concerned, he was one of the best teachers I had ever had. He was knowledgeable, encouraging, personable, and organized.

No wonder, I thought, all teachers seem bad to her. She's such an intractable moron that she's unable to use them properly. Now she was frustrated because she wasn't learning. And she was trying to make the teacher feel as though it were his fault, not hers. Actually, he was patient as Job with her.

As destructive as she was, she nevertheless unwittingly taught me. I studied her drawings and understood why she was so unhappy. They were half-formed snarls of confusion, directly expressive of the chaos in her own mind. No wonder our teacher was not threatened by her. Everything she drew proved that the failure lay not in his teaching but in her work.



IV

Which brings me back to my own sense of failure in the English composition class I taught this past spring. It was a large class which met twice a week. We read examples of first rate prose and talked analytically about what made them good. I had them write an essay each week. These essays were the bane of my weekends, but I read them and returned them with criticisms, comments, margin doodles, assorted witticisms and criticisms.

Through the first several weeks, I congratulated myself on my brilliantly charismatic lectures and class discussions. Then, about midsemester, just when the class should have really started to gain momentum, I began to run out of things to say and they (or most of them) weren't helping to fill in the blanks.

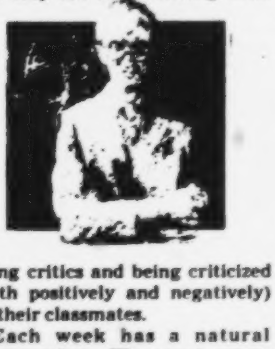
Class became a Sisyphean rock. I was knocking myself out trying to prepare fascinating circus tricks to hold their attentions, and they were growing restive. And I found myself beginning to resent them for their intellectual inertia. Hadn't I lit a fire under these writers? Then, to mix another cliche into the metaphor, why weren't they picking up the ball and running to daylight?

I envied my life class teacher. HE didn't have to fill in large chunks of class time. He would warm us up with a peptalk on the anatomical specialty de jour; then it was up to us to draw and draw. And he could roam from student to student, talking to us about the progress of our work even as we were working.

I went to a colleague, Charlie Donaldson, and moaned about the blizzard of compositions I had to grade each week. I whined that the students didn't even seem to be responding to my written comments. Charlie suggested I give them time in class to write their rough drafts. He further advised me to make students critique, in class, the papers of their peers. When they had rewritten their papers, basing their rewrites in part on the suggestions of their critic-classmates, I could then meet individually with students to correct and discuss their papers with them.

And that's what I'm doing this summer. I've put more of the responsibility for working where it belongs—on the shoulders of the writers themselves. I still lecture them on topics and grammar and organization, but much of the class time is now active work for the students. The analogy between this class set-up and a life class is obvious, I hope.

I have forty students—A pox on you, Howard Jarvis—but I still manage to meet individually with each one every week. I've given over part of my class time to individual consultations with students. And it works. They love, and make valuable use of, the personal attention I have freed myself to give them. I promise you they are also learning from being critics and being criticized (both positively and negatively) by their classmates.



Each week has a natural progression. We meet every weekday morning. The first couple days include a reading aloud of some of the better papers from the previous week. This teaches

(Continued on Page 8)

WRITING

(Continued from Page 1)

frequently, they just don't have the time.

More recent hemispheric studies show that it is possible to train the hemispheres to work together. Presently, in most students, the over-emphasized left hemisphere dominates in an achievement-oriented, judgemental way. Students experience a need to prodce a "perfect" product on first attempt. When some students fail to do this, they become disenchanted with the assignment and lose confidence in their writing ability. This situation also does not allow the other half of the brain, the right hemisphere, to do its job of enjoying itself by creating unique ideas. When the hemispheres work together in an integrated manner, the right-brain functions as a joyful participator in an event while the left-brain functions as a guiding observer. Their relationship changes from being that of a drill sergeant (dominant left-brain) ordering a recruit (right brain) from the barracks to do latrine duty, to that of a loving parent watching over an adventurously creative child at play in the park. In this integrated state the writer is simultaneously creative and organized.

After this integration has been experienced for a time, the left hemisphere is satisfied because it experienced something being achieved (it is in trust of the right hemisphere's abilities). It is also kept busy with the linear structures and refinements involved in the writing process. Similarly the right hemisphere is now also more fully participating because it can spatially envision the entire project while joyfully creating unique thoughts from its relational (associative) understanding of the aspects of the topic.

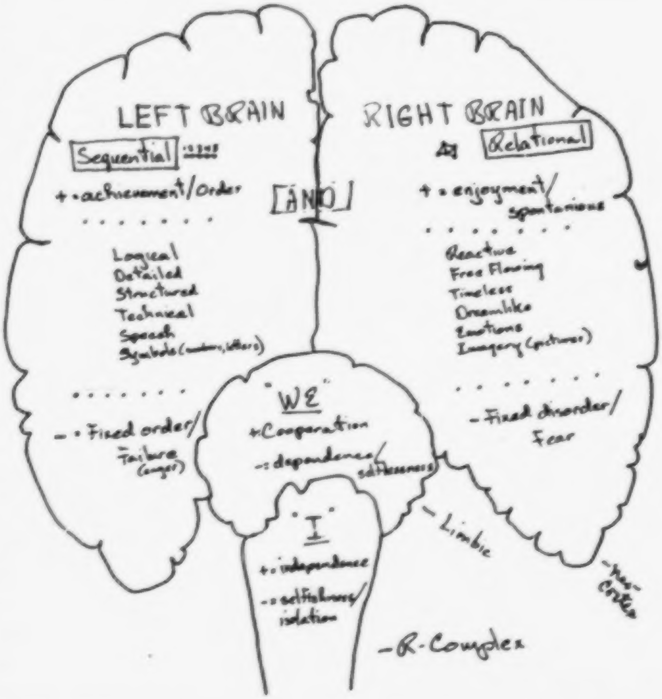
By assisting students in becoming integrated we are giving them their whole self instead of blocking half of it. This integrated experience transfers to most activities—from sports to music.

The steps toward integration begin with the students' experiencing each of the two hemispheres separately. Since "normal" learning environments have familiarized them with the left hemisphere, it's really more a matter of creating right-brain experience. The right hemisphere can be more fully appreciated in a pleasant, non-judgemental atmosphere with no objectives, time constraints, or evaluations present.

For some students there is a very real fear of the pen. We might call this "pen paranoia." Each time they pick up the pen their expectation level of what they feel they should or are supposed to produce rises with it. Unfortunately, their confidence level goes down at the same or at an even faster rate. As a possible remedy for this and also to stimulate right-brain activity, you might try the following:

With sheets of paper, preferably ovesized 18" X 24" newsprint, have them close their eyes (the doorway to left-brain judgment) and, using a broad felt tip pen or crayon, move their hands around (scribble) to some appropriate music (Rampal, Grover Washington). They do this, keeping the pen on the paper and creating one spontaneous flowing line.

The music, with the relaxed, goalless activity in a non-judgmental atmosphere, stimulates right-brain participation. The linear aspect of the exercise satisfies the left-brain's need for progression. Let the students experience this with each hand and with both together. They might even try using it with a partner, using various hand combinations. Have one person place either of her hands on the relaxed hand of the partner and direct it as she wishes, moving to the music. Have them then switch roles using the same and different hand combinations. This results in a unique experience, which also proves to be a good exercise in experiencing non-verbal communication.



You might then have them move into spontaneous, nonsensical writing to music with their eyes still closed. Let them create descriptions of their inner visions and spontaneously express them in writing. You should then design "undesigned" writing projects which can't be judged by normal criteria—writing for the sake of letting ideas fall out of the head and ink fall out of the pen. They could continue to use their left and right hands here to even further emphasize that it is the experience of seeing thought that is important—not the finished writing project. They would be writing for the enjoyment of writing and not for the achievement of a grade. Yes, you might receive some resistance from your more "left-brain" students when you first do this; they need to have an objective to achieve, and experiencing creative thought might be a bit vague for them at first.

You might facilitate experiences in inner imagery or visualizations. From these the students see how creative they can be and how much more of them there is to experience. Next, you might let them move into modified forms of spontaneous or automatic writing exercises. Without lifting the pen from or looking at the paper (takes care of linear left-brain needs) have them express in writing fragments of inner images (poetry is the language of the right-brain). The students might then do a descriptive paper but, again, without lifting the pen or looking at their paper. The objective is to have them get totally involved in seeing the image they're describing. Their point of focus should be so clear that their descriptions might contain the most obscure aspects of the object. They, of course, don't need to describe the complete object. Remember, they're still just experiencing seeing and enjoying—without fear of judgment—and expressing this in writing. If they get too caught up in creating a "perfect" descriptive paper, get some "children's" bubbles and have the students describe one as they experience its momentary existence.

Journals could also come into play here, not to be checked, just for the students to express the experience of themselves. Their entries could relate their feelings about writing (e.g., "today I'm blocked . . . I'm just not into it, maybe because . . ."). This way, if they can't write, they'll write about it. This becomes an additional vehicle for watching and understanding their own blocks and fears.

Writing about personal experiences has always been a safe opening essay in a composition class. After students have spent the first part of the course doing primarily right-brain writing, you could start the transition towards a more standard composition form with a personal story or event paper. The difference from a traditional class might be in the students' comments (if they work in groups) to one another. They would comment on how clear the images, pictures, or events being described in the paper were to them, not about the writing style itself.

Rules and guidelines for writing have developed out of what's worked in the past. As the students' level of enjoyment rises in their writing, we'll see that they quite naturally use many of these traditionally successful writing techniques. Instructors then can point out what is working in a paper rather than what isn't. As the hemispheres move toward integration, the students' interest in enhancing their writing ability (and getting a good grade) should increase. Their goal of enjoyment (right-brain) is cooperating with their goal of achievement (left-brain). At this time the instructor can introduce the additional guidelines for writing and give more traditional assignments. Since the students now want the material and can see a use for it, their mental defenses are lowered and their rate of learning increases. They see how the logical aspects of paragraph development, sentence design, and punctuation are working within and towards the

(Continued on Page 5)

WRITING

(Continued from Page 4)

purpose of clearly and uniquely expressing their thoughts.

As the classes or weeks pass, the students' writing will become more focused (more left-brained) toward an integrated balance. If students revert to old unsuccessful patterns of fear or of disappointment with writing and begin shutting off the right hemisphere, have them move back into the more non-judgmental exercises. In their own unique way the students will begin to let their right hemispheres joyfully participate in the writing process, creating enjoyable, unique ideas while having the left hemispheres guide the ideas into an organizational structure of clear, concise communication. Also the number of drafts and the time involved in each one will be dramatically shortened.

Instead of students' right-brains rebelling from neglect—by missing class, not doing assignments, taking drugs to experience their lost creative experiences—the right-brain begins to participate and enjoy the learning process. Students are now realizing their whole selves.

The main emphasis of the composition or writing course will be shifted from literary interpretation or writing a set number of words or papers to learning to write as well. The students might not experience the integrated state until the latter part of a term, but once they do, they have it for good.

The integrative process will also help to remedy teacher burn out. The energy in the more positive classroom environment will be a uniquely pleasurable experience for instructors. This tech nique has been worked with extensively and the results have proven sucessful. If the instructors have confidence in the technique and wait for the students to make their own quantum leaps in understanding, a new experience in teaching awaits both teachers and students.

—REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number pages or length of running time, and the cost.

A BASIC COMPOSITION TEXT

By GORDON L. SMITH
West Hills College

H. Wendell Smith's recently published third edition of *On Paper* presents a realistic approach to the development of writing skills. The presentation is systematic, developmental, and linguistic in nature. I like the author's approach. I am a grammarian at heart, and I believe that if people are going to communicate effectively in a written format, they must be able to arrange the language in which they are writing, in this case English, to suit their purposes; thus, they must know—in order to arrange persuasively—something about the basic and not-so-basic components (i.e. grammar) of this language. In addition, if they are going to be instructed in this written art, they must share a common vocabulary with the person who is instructing them, thus another reason for them to know the constituents and various structures—the grammar—of their language.

The primary approach of *On Paper* is from the perspective of traditional grammar. And it is systematic in arrangement. The first nine chapters of this fourteen-chapter book deal exclusively with grammar, beginning in Chapter 1 with the presentation of the eight "parts of speech." The next eight chapters deal with the expansion and specific functions of the elements introduced in the first chapter. The method of material presentation is consistent, with definition, review, do-it-yourself exercises, two or three writing assignments, and a chapter quiz at the end of each of the nine chapters. The presentation is precise, developmental, and sound in most instances. My criticism of the first nine chapters is not extensive, but that criticism should be mentioned at this point.

Two or three areas are incomplete: verbals are introduced by the author in the first and second chapters, yet he fails to name them as specific entities (i.e. gerund, participle, infinitive) until Chapter 5 where he finally identifies them by name, structure, and function. This may seem an insignificant criticism, but it is not. Verbals are key building blocks in sentence "leveling" and a difficult concept for a large percentage of beginning writers, so this concept should have been explicit from the beginning. In "Chapter 5: Verbs and Verbals," the *linking* verb and the *auxiliary* verb are discussed at some length, but no mention is made of the *transitive* or *intransitive* verb. I would find this information essential to a realistic discussion of sentence patterns, which the author attempts in Chapter 4. Also, I would find these two additional verb types valuable contrasting elements to clarify *linking* verbs and *auxiliary* verbs; in addition, this would establish a sense of *closure* on "verbs." The author is also guilty of "piecemealing" when he discusses "adjective complements" and "noun complements" in relationship to the *linking* verb but he fails to mention the "complements" of the *transitive* verb, which can also be construed as "noun complements."

A final criticism of these nine chapters would have to fall on the editor's shoulders. There is little, if any, priority established in material presentation. The significance of the presented material should have been better indicated through proper and consistent subtitling.

The last five chapters of the book contain the normal material that one would expect to find in a textbook of this nature: sections on coherence, paragraph construction and development, spelling, punctuation, capitalization, and revision. Of these final chapters, Chapter 13 is probably the weakest when compared to the other chapters of the book. In this chapter the author has put too much information and has ended up with a superficial presentation that is inconsistent with the other chapters. Some rules presented—specifically in the punctuation section—are ambiguous and not thoroughly clarified through appropriate examples. Also Chapter 13 is lacking in the "Time for Review" and "Do-It-Yourself" sections that are so abundant and instructive in the other chapters.

But, despite the minor problems I have mentioned, the first nine chapters of the book present a systematic approach to language learning and establish a logical foundation for the development of writing skills. Furthermore, the final chapters build on these skills and apply them to the writing process in an effective manner. *On Paper*, as a whole, sets forth a realistic and sound approach to basic composition; it is excellent for what it is. It is not an English 1A text, but the author does not profess it to be. It is a *basic*, and I underline the word *basic*, approach to composition as the expanded title indicates: *On Paper, A Basic Course in College Writing.*

H. Wendell Smith, ON PAPER: A BASIC COURSE IN COLLEGE WRITING, third edition, Belmont, CA: Wadsworth, 1982. 398 pages. $10.95.

RITCHIE, ENGLISH I

Ten days out of Harlem.
His brother shot dead
on a N.Y. street before
his eyes, before
a long bus ride

landed him on another coast
enrolled in school.
Little guy in a silk shirt.
Cocky and scared.   After class,
stealing to stay alive.

LESLIE POWELL
Cerritos College
Coastline College

News From Our Regions

UPSTATE
DOWNSTATE

REGION III: SAN FRANCISCO SOUTHERN BAY & MONTEREY

Directors: Dick Lundquist, Cabrillo College; John Lovas, DeAnza College.

On Friday afternoon, 21 May, Region III held an informal conference at Cabrillo College. The day began at noon in the Sesnon House, an old converted residence across the road from the main campus and continued later at Dick Lundquist's home. Refreshments were served at both places, included in the registration fee of a mere $5.

The conference remained informal and low-key, with both Dick and John reelected as directors for the region. The participants discussed various topics, ranging from literacy requirements at the four-year colleges to sharing what different approaches seem to work best in a writing class.

Listed below are the ten ECCTYC regions, their member colleges, and their directors. Contact one of the directors for your region when you have material to get into UPSTATE/DOWNSTATE.

REGION VII: NORTH LOS ANGELES

Directors: Nina Theiss, Santa Monica College; Stephen Statham, Los Angeles Valley College.

Barbara Bilson will be one of three speakers on the panel "Basic Writing: From Theory to Practice" at the NCTE Annual Convention in Washington, D.C., 21 November 1982.

REGION VIII: SOUTH LOS ANGELES

Directors: Kevin Burne, Long Beach City College; Steve Montgomery, El Camino College.

Richard Tracey of Cerritos College is on leave to pursue his doctorate at the University of Washington in Seattle. Richard will also be a participant at the NCTE Convention. He is working on an article titled "The Word Processor and the Writing Process."

REGION IX: SAN BERNARDINO

Directors: Jim Moore, Mt. San Antonio College; Jack Mitchell, San Bernardino Valley College.

On 12 May representatives from the English Departments of College of the Desert, Chaffey, Mt. San Jacinto, Crafton Hills, San Bernardino Valley, and Mt. San Antonio Colleges met at the Black Angus Restaurant in San Bernardino. They reelected Jack Mitchell and Jim Moore directors for Region IX.

Aside from that, those gathered around the tables exchanged information on placement testing and other assessment tools, discussed teacher load and class size, and explored the idea of course rotation.

The representatives tentatively decided to hold a regional conference for the fall, perhaps in conjunction with some adjacent region. Jim and Jack are following up this idea.

FINAL EXAM:
A SURVEY OF LITERATURE

Hemingway wrote "Delta Autumn."
I didn't know,
Did Faulkner?
On item five,
Gary's answer comes alive:
"Arthur Miller gave us carmen figuratum."
Sounds like Barry Manilow on stage
I cannot help but think—
He writes the music,
(But *who* wrote this test?
Maybe a computer does it best!!)
Sandy says with assurance:
"Genre is a certain sort of something."
Maybe Hemingway had it, I decide
Or Shakespeare or one of us.
It's hard to say today—
Jeanne identifies
Dos Passos as the author of "The White
  Elephant,"
Does that resemble Orwell's "Shooting an . . ."
Or Hemingway's "Hills Like a . . ."
I want to know,
But it's hard to say apparently,
Harder than I thought;
Knowing the final word
Must not be discounted,
Mitch, a hearty linebacker, says it all:
"Literature is healthy to a decrepit mind
And I really enjoyed having this class this
  semester,"
And so did I, in resurrection,
I mean, reflection.

Based on actual student responses.

NANCY EDWARDS
Bakersfield College

REGION I: NORTHERN CALIFORNIA
Butte College, Oroville
College of the Redwoods, Eureka
College of the Siskiyous, Weed
Feather River College, Quincy
Lassen College, Susanville
Mendocino College, Ukiah
Shasta College, Redding
Yuba College, Marysville

Directors:
  Gordon Taylor (Yuba)
  Ken Cooney (Shasta)

REGION II: SAN FRANCISCO BAY
Chabot College, Hayward
City College, San Francisco
College of Alameda, Alameda
College of Marin, Kentfield
College of San Mateo, San Mateo
Contra Costa College, San Pablo
Diablo Valley College, Pleasant Hill
Indian Valley College, Novato
Laney College, Oakland
Los Medanos College, Pittsburg
Menlo College, Menlo Park
Merritt College, Oakland
Napa College, Napa
Ohlone College, Fremont
Santa Rosa Jr. College, Santa Rosa
Skyline College, San Bruno
Solano College, Suisun
Directors:
  Patricia McGrath (Chabot)
  John Callen (CCSF)

REGION III: SAN FRANCISCO SOUTHERN BAY/MONTEREY
Cabrillo College, Aptos
Canada College, Redwood City
DeAnza College, Cupertino
Evergreen Valley College, San Jose
Foothill College, Los Altos Hills
Gavilan College, Gilroy
Hartnell College, Salinas
Mission College, Santa Clara
Monterey Peninsula College, Monterey
San Jose City College, San Jose
West Valley College, Campbell
Directors:
  Dick Lundquist (Cabrillo)
  John Lovas (DeAnza)

REGION IV: NORTH VALLEY
American River College, Sacramento
Columbia College, Columbia
Cosumnes River College, Elk Grove
Deep Springs College, Deep Springs
Humphreys College, Stockton
Lake Tahoe Community College, S. Tahoe
Merced College, Merced
Modesto Junior College, Modesto
Sacramento City College, Sacramento
San Joaquin Delta College, Stockton
Sierra College, Rocklin
Directors:
  Bob Mognis (Modesto)
  Mary Ann Kellar (San Joaquin Delta)

REGION V: SOUTH VALLEY

Bakersfield College, Bakersfield
College of the Sequoias, Visalia
Fresno City College, Fresno
Porterville College, Porterville
Reedley College, Reedley
Taft College, Taft
West Hills College, Coalinga

Directors:
  Bert Woodruff (Fresno)
  Janice Rank (Porterville)

REGION VI: CENTRAL COAST
Allan Hancock College, Santa Maria
Cuesta College, San Luis Obispo
Moorpark College, Moorpark
Oxnard Community College, Oxnard
Santa Barbara City College, Santa Barbara
Ventura College, Ventura
Directors:
  Jeannette Webber (Santa Barbara)
  Taylor Klose (Moorpark)

REGION VII: NORTH LOS ANGELES
Antelope Valley College, Lancaster
Citrus College, Azusa
College of the Canyons, Valencia
Don Bosco Technical Institute, Rosemead
East Los Angeles College, L.A.
Glendale College, Glendale
Los Angeles City College, L.A.
L.A. Harbor College, Wilmington
L.A. Mission College, L.A.
L.A. Pierce College, Woodland Hills
L.A. Southwest College, L.A.
L.A. Trade-Tech College, L.A.
L.A. Valley College, Van Nuys
St. Mary's College, L.A.
Pasadena City College, Pasadena
Rio Hondo College, Whittier
Santa Monica College, Santa Monica
West Los Angeles College, Culver City

Directors:
Nina Theiss (Santa Monica)
Stephen Statham (L.A. Valley)

REGION VIII: SOUTH LOS ANGELES
Cerritos College, Norwalk
Coastline Community College, Costa Mesa
Compton College, Compton
Cypress College, Cypress
El Camino College, Torrance
Fullerton College, Fullerton
Golden West College, Huntington Beach
Long Beach City College, Long Beach
Marymount Palos Verdes, P.V. Peninsula
Orange Coast College, Costa Mesa
Saddleback College, Mission Viejo
Santa Ana College, Santa Ana
Directors:
  Kevin Burne (Long Beach)
  Steve Montgomery (El Camino)

REGION IX: SAN BERNARDINO
Barstow College, Barstow
Cerro Coso Community College, Ridgecrest
Chaffey College, Alta Loma
College of the Desert, Palm Desert
Crafton Hills College, Yucaipa
Mt. San Antonio College, Walnut
Mt. San Jacinto College, Gilman Springs
Palo Verde College, Blythe
Riverside City College, Riverside
San Bernardino Valley College, S.B.
Victor Valley College, Victorville
Directors:
  James Moore (Mt. San Antonio)
  Jack Mitchell (San Bern. Valley)

REGION X: SAN DIEGO REGION
Cuyamaca College, El Cajon
Grossmont College, El Cajon
Imperial Valley College, Imperial
Mira Costa College, Oceanside
Palomar College, San Marcos
San Diego City College, San Diego
San Diego Evening College, San Diego
San Diego Mesa College, San Diego
San Diego Miramar College, San Diego
Southwestern College, Chula Vista
Directors:
  Elaine McLevie (Grossmont)
  Shirley Sykes (San Diego Mesa)

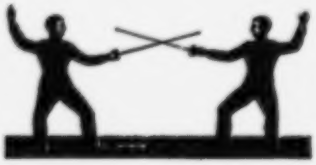
PRESIDENT'S MESSAGE

The Crisis Continues

Let me begin this column by welcoming you back to campus to start the 1982-83 academic year. Except for the addition of Patricia McGrath as a director from Region II, the officers and directors of ECCTYC will remain the same as for last year. We guarantee that we will continue aggressively to represent the best interests of our discipline at the state and local levels.

Unfortunately, we are all returning to campuses reeling from additional financial blows. Belts that were painfully tightened last year are being pushed further notches this year. How can campuses cope with dwindling income? One obvious option being taken by many community colleges is to restrict enrollment, thus effectively ending our long-standing "open door" policy and changing the "mission of the community college." And who will be denied entrance to community colleges? Will it be second degree candidates? Non-high school graduates? Limited students?

And the impact on faculty will be as severe as it is on students. The financial crisis will not only be used by districts to deny just salaries to all instructors, but will also be employed to worsen the existing plight of part-time faculty. The budget crisis will be used by the state as the excuse for renewing and expanding waivers, allowing districts to increase their percentages of hourly staff. Though such a policy will create more hourly jobs for presently unemployed faculty, it will also effectively remove the possibility of full-time status for currently employed part-time staff. Should the financial picture ever improve, it won't improve for the part-timers. The majority of them will have achieved rights to the average number of units they have been teaching, unless the student population unexpectedly and dramatically increases, how can additional hours be generated to create full-time positions for even a fraction of the total hourly staff?



To talk of the possibility of an improved picture seems a little like whistling in the wind. Voters continue to reject any proposals that would increase the state coffers and thereby ultimately benefit public education. In an era in which taxes are either voted down or out, we can only wait to see what will happen to the split roll tax initiative. At the same time as the majority of the voters—and the government—are rejecting educational financing, President Reagan is pushing for enactment of tuition tax credits, a "subtle" support of private education. Meanwhile, here in California, Professors Coons and Sugarman of the University of California Law School are revising their voucher system initiative (known as education by choice), planning to qualify it for the November 1984 election. No one would argue that in this country it is the unquestionable right of an individual who wishes a private education to secure such, but it is questionable for the government directly to support private education. The very money that could be used to bolster the sagging finances of public education may well be diverted to private schools, indirectly perhaps, but no less effectually. How is the image of public education to be bolstered if public education is denied the very monetary support it so desperately needs?

In short, we enter a new academic year, facing even greater problems than before. Discouraged by the battles and setbacks of recent years, we must reach even deeper to find the conviction necessary to carry on the very worthwhile struggle to save public education, to save the profession to which we are committed.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

"The Modern Troubled Times of Today"

By GORDON TAYLOR
Yuba College

We have had quite a spring and summer. Both Washington and Sacramento came very close to parodying themselves. Congress had its own (and not the Devil's) time coming to terms with its duty to produce a budget resolution. For a while, it seemed that there were as many as 435 budgets proposed—everyone taking advantage of the chaos to make more chaos. When Congress finally did settle down to business, it turned out a budget that no one claims to like. Mr. Reagan was willing to accept it even though it does not seem very close to his original proposal. Many, many people claim that the deficit disturbs them, but Congress and others have paid no attention to deficits for years. We have only to witness the national debt. One's being disturbed this time appears to depend on whether one's pet program, project (pork-barrel and otherwise) got included or cut out. How very odd all this is. Man is, after all, a rational animal.

Our very own, home grown Legislature behaved not very differently. Each house wrangled and contended until well past the budget's constitutional deadline of 15 June. Finally, the Senate managed to make up its mind, thumbed its nose at everyone, and went on vacation. The Assembly presented us with its version a little later, and a joint committee was left to work out the differences. That meant, to some extent, that the Assembly was stuck with many of the Senate's decisions. Meanwhile, the joint committee came to its conclusions, and the two houses had to approve the final document. Well, the thing was finally resolved, and the Senate agreed on the final version on June 25 while the Assembly agonized for many more hours. And now, you guessed it, the folks in Sacramento say that they are not particularly pleased with the fruits of their labors. Again, it appears to depend on whether one's program and projects were in- or excluded. After all the fuss was over, the responsible parties had agreed on total expenditures of $25.2 billion for 1982-83, a figure that is actually lower than last year's ($0.2 billion or $200 million less), but based on a population of twenty-five million, the total still works out to around $1000 per individual in California. This figure does not seem too out of line until we consider that probably only a third of the population pays taxes. But that is by the way. The budget is balanced, only precariously, they say. The Legislature was counting on reserves that would include a few hundred million dollars carried over from this last fiscal year but that may not exist.

No one came out particularly well and some worse than others. The State's workers get no raise in pay, but 2.5 per cent in benefits (similar to the agreements in some community colleges); aid to cities and counties (begun after Proposition 13) is reduced by $269 million; the State's operating departments are cut by 5 to 10 per cent, their travel budgets by 25 per cent. The lower schools and people on welfare came out even: no cuts and no cost of living raises. The schools will get some extra; $385 million or so, if revenues stabilize or increase, but if they do not, then more cuts in the budget or new taxes may be necessary later in the year. We should be on the lookout for a new financing bill for the schools to replace the one enacted this past year.

The University of California's (UC) money was reduced, the California State Universities and Colleges (CSUC) lost about 3 per cent. The Community Colleges (CC) lost $30 million for what are referred to as self-development courses in physical education and the fine and applied arts. If the CC's are to offer these courses, they will have to charge a fee.

Tuition at the State's institutions is out for the coming year. Some wanted it at the UC's medical, dental, and law schools; and there was talk of a statewide fee at the CC's. The usual fees (as they call them) at UC and CSUC were raised for this year: $1200 from $1000 and $416 from $316. Some CC's are considering local fees to pay for some courses and for some materials, but these will be small for the

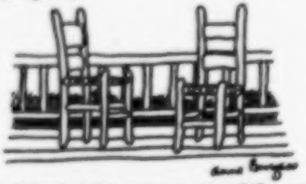
(Continued on Page 8)

SACTO SCENE

(Continued from Page 7)

present. The issue of tuition at all three levels of higher education in California is by no means dead; it is not even really dormant, and unless our tax collections increase vastly over the next year, many people will be pushing very hard to establish them. As I have said before, to some no-tuition is a sacred part of California's system of public higher education. Others believe that students should pay for at least some of what they are getting. If the issue comes up, we can anticipate quite a lot of acrimony and name-calling from both sides.

For quite some time now, many people in the educational establishment of California—high level bureaucrats, administrators, some teachers, unionists—have been complaining about the money the State does not spend on education: *forty-fourth* among the states according to the amount of personal income we pay to run the system, forty-ninth in one category, ninety-eighth in another, that sort of thing. But *few* have seriously worried about these things; mostly they have just talked about them, apparently satisfied that somehow, on the whole, things have not been terrifically bad except that standards and students' work have been declining (probably due more to what we have not taught than to what we have not spent).



One of the brighter moments of the summer occurred during the annual convention, in Los Angeles, of the National Education Association (NEA). We sent our chosen delegates off to confer, to discuss, and to offer some solutions. They dealt with the various and sundry problems that teachers and education face in what one student once perceptively referred to as "these modern troubled times of today." I must say that they conducted themselves as model representatives of responsible teachers. They saw the issues clearly, discussed them calmly, and offered reasonable, rational solutions and alternatives. On one day, for example, 5,000 or so took to a street or two of Los Angeles and accompanied by the inevitable guitar, offered such reasoned ideas as "Reagan, Reagan, he's no good, send him back to Hollywood" and "Teaching: Poverty with Dignity" and "Nuclear Arms Can't Hug Kids." In a joint statement, the NEA and the American Federation of Teachers reached new intellectual heights in criticizing one of Mr. Reagan's more controversial proposals: tuition tax credits: "Such proposals are bad economic policy, improper public policy, harmful educational policy and violate the spirit and the letter of the United States Constitution." (Who was it that opposed proficiency tests *for teachers*?) Governor Brown contributed his own bit of wit and sagacity to the occasion: we ought "to build abundance and to end world poverty, to remedy and right justice . . . Instead," he said, "we are being bamboozled down a black hole of nuclear escalation." Surely one of the more literary gems of the times. Federal aid is certainly a legitimately debatable question on which reasonable people can disagree and a question that we must certainly debate. However, the approach these groups are taking allow for no disagreement and, indeed, effectively cut off all debate on the subject. It does occur to one, that that is perhaps their motive. Sic transit gloria mundi. But wait! We must not despair. We shall be delivered from our travails: I can hear the bugles now. Television and computers are coming to the rescue. The proponents of these two technological wonders (a euphonious phrase, you will surely agree) assure us that, used correctly, they will teach our students all they need to know. Television will, used correctly, allow the studious learners to see events as they happen, to investigate the universe (as profoundly as David Attenborough and Carl Sagan do and with their objectivity as well, one suspects) to become so much more knowledgeable than their predecessors. The computer will, used correctly, be a veritable boon to education, will provide students with real, hands-on experience as quite a few experts patiently explain. (They explain neither what the hands are on nor do they know what "correctly" means.) One evening, Mr. MacNeil and Mr. Lehrer interviewed on their Report three or four such proponents and elicited some revealing responses. All of these experts assured us that the computer (and the television as well), used correctly, was indeed a magical machine. What will it do for us, used correctly? Well, they couldn't say, exactly. How should it be used to be used correctly? Well, they didn't know but were quite certain that if it were it would certainly solve our problems.

The Coast Community College District in Southern California offers a large number of transfer courses on television through Coastline CC, which, I believe has no campus. It is in effect a public television station operated by the District. This college purports to teach such subjects as Freshman English and a number of humanities and science courses as the equivalent of such courses taught at a regular college or university. Mr. Lloyd W. Johns, President of CSU, Sacramento, in an article published in the *Sacramento Bee* (23 May 1982), praised the "technological joyride beyond compare facing us during the coming decades." It is, he says, based on the "TSCNBTYT (Tiny Silicon Chip No Bigger Than Your Thumbnail: pronounced 'Tish-Nibit')." He suggests that it can do better "almost anything that goes on these days" and accuses educators of being "technological laggards." He is ecstatic about television, especially what someone, conscientious about the language, has called "interactive" television, a two-way affair, it seems. Using these machines, we can—as the phrase goes—deliver education to people who cannot come to a campus or who live in such remote places as Downieville and Road's End (everyone having left Timbuctoo where only the skeleton of an old Wells Fargo Office remains). But then maybe it will work as they say it will, if only we will continue to conceive of education as a commodity to be delivered like so much sugar and butter and wood and fill-dirt.

What none of these people seem to understand is, quite simply, that technology begets only technology and that understanding is neither a *form of* nor *reducible to* technology. While these machines can pass on certain kinds of information, and do it very well, they are quite useless in teaching people to think clearly and critically, to draw conclusions from their thinking, to defend their conclusions, to work carefully through delicate moral questions (even to identify a question as a moral one), to evaluate and appreciate the subtleties of human nature and behavior, to understand the beauty and meaning of the arts. It is true that we have not exactly succeeded as it is, but, wondrous as they are, these machines will defeat us if we expect them to do this job; in fact, we will have abandoned the effort: too many people already think of knowledge as nothing more than great lists of ever increasing facts and various kinds of information simply to be delivered. It does not seem to them that we have to give all this stuff meaning by some act of a mind that can see values and build relationships. To train the mind, to learn to see people and the world in their myriad forms, to appreciate it all requires careful work in the language (reading and writing), requires two people facing each other, each demanding to know of the other "Why?", "How?", "How much?", "Of what value is it?", "How do you know?" And the Governor is pushing the study of mathematics and science in the high schools—not to educate, mind you —but to enable us to compete technologically. His is, of course, a worthy pursuit, but he, like many others who talk on educational matters, seems not to be aware of those things we need that only a real education can give us.

STUDENTS & TEACHERS

(Continued from Page 3)

by positive example. It also gives worthy students a communal recognition which, paradoxically, seems to give everyone an ego boost. We also discuss the new essay topic and try to cover some models from literature, as well. Midweek involves rough-draft writing and class critiquing. Two student-critics critique each rough draft. End of the week includes preparation of the final draft—typed, at home—and personal consultations with me.

The students are so busy working—the work is integrated, or woven, right into the structure of the class—that they don't have much time to be frustrated with my failings as a lecturer, or theirs as listeners.

* * *

Again, I envy the methods of the Art Department. The art students must be active workers, not passive listeners. They see the success or failure or progress or regress of their educations in the work which they must constantly turn out, rather than in the grades lecturers give them.

So many art professors are themselves makers, artists, craftsmen. It's scarcely surprising that they would, in turn, force their students to make, assemble, build, draw.

We in the English Department have a less sensuous medium. There's less than meets the painter's eye or fits in the sculptor's hand in the words we sweat over. But those words must be built, and they sound, they are music, and they conjure up whole universes in the mind's eye, in the memory, on the stage of the imagination . . .

I don't know why it has taken me so many semesters to make my composition classes more active workplaces for my students. No doubt I'm recommending nothing you fellow professors are not already employing. So simply accept this tale as a testimonial to the obvious, a grateful reiteration of what I've found works.

inside english

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INSIDE
inside english

ECCTYC

Looks At Statewide Issues

Television courses —Do they have a place in the curriculum? Two instructors look at this issue.
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Three reports from the ECCTYC Board meeting of last November discuss issues of concern to all community college English instructors: basic skills, catalogue descriptions, and statewide writing standards.
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"I knew the time was right for a study of a people whose lives and deaths have changed our world." And so one community college English instructor designed a course to teach the literature of the holocaust.
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Would you like to teach in San Francisco or Fresno, in Modesto or Mendocino? If so, read about the Teacher Exchange Program.
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Television Courses and Teaching: Two Viewpoints

TELEVISION AND EDUCATION

By JAMES MOORE
Mt. San Antonio College

I GOT INTO TEACHING a TV course out of sheer pugnaciousness.

Last spring, coincident with the local TV consortium's announcement that the PBS series on The American Short Story was available as a college course, our college's faculty senate debated a motion to withdraw from the consortium, thus not to teach any more TV courses.

I roared into action for the simplest reason: as an English teacher, I was the curricular authority. Not the faculty senate, not our college curriculum committee. Me. In fact, of course, "me" if my department approved the idea.

Our department had taught a few TV courses, but I hadn't. Most recently we had taught the PBS Shakespeare course, and I knew that our Shakespeare teacher was pleased at the outcome. I had admired most of the television adaptations of The American Short Story which had aired over the two previous years. It seemed to me that they could be used in a course.

On the basis both of my viewing and of my having read volume one of the the Dell *The American Short Story*, I recommended the course to the department. At that time I hadn't read the syllabus which went with the course packaged by the Coast Community Colleges. My department okayed my request.

I assaulted our faculty senate in a friendly but highly sarcastic way. I pointed out that faculty had labored long to establish the primacy of individual departments in curricular matters. So why were faculty now trying to take that primacy away? In passing, I wondered if they could tell me how seeing—say—the TV adaptation of "Bernice Bobs Her Hair" would corrupt a person who was also reading that story. I also assumed that they knew more about Scott Fitzgerald than I did. Oh, I was sarcastic.

The upshot was that the faculty senate modified its stand, and the college's curriculum committee followed our department's recommendation, and this fall I started to "teach" the class. Parenthetically, let me say that if you have read this far and are thinking, "But at our college the individual faculty member *isn't* the authority, so your remarks are irrelevant," well, why have you allowed someone else to *become* the authority? Get that fixed up and *then* start to worry about things like TV courses.

I am still very much a neophyte at TV-teaching—as I write this The American Short Story class is almost half through, and a big midterm exam will give me a great deal more insight into the problem's complexities. Call this essay a progress report.

The only negative I have uncovered up to this point is that the TV students seem startled to find that I want them to do a lot of reading and to write essay exams. I find this fault not in the stars—or the course's packagers—but in us, the teachers.

Because truly—and don't let anyone tell you differently—you can modify a TV course any way you want, can reject any or all of the suggestions for teaching goals and objectives, exams, even units given. The college credit given, remember, is not by the TV consortium—it's by *your* college. (We decided to give two units.) So you'd better make sure it's a college course.

I decided right off the bat that the TV adaptations my students would view for thirteen consecutive weeks were *study aids*, not the basic material of the course. The basic material of the course was the two-volume Dell anthology, which includes top quality critical essays (unless

(Continued on Page 8)

TELEVISION VERSUS EDUCATION

By GORDON TAYLOR
Yuba College

[*Editor's note: The following author's note accompanied this article: "I have purposely used lower case tv, since to capitalize it is to make it stand out on the page . . . , and I think that the capital letters tend to lend it an emphasis it doesn't deserve."*]

PEOPLE'S MOTIVES for wanting to use television to instruct our students and the public are almost as many and varied as those same people. Some teachers, as distinguished from educators, are looking for ways to lighten their load; some educators, including some teachers, are looking for the panacea; some people see an opportunity to become an expert, this time in the use of tv; and, of course, there are those who look to make money. To take a position against the use of this technological marvel and against the use of other, similar inventions is to appear old-fashioned at best, almost antedeluvian. But those of us who grew up and got educated without benefit of tv's ministrations have managed to survive and to understand a little of the modern world. The question that we must face, however, is not whether we will use tv to instruct, but rather how, where, and under what conditions. It has its uses, but its uses are limited.

Every medium has its limits, and just as poems can express things that the novel cannot, as films can present a story in ways that the book cannot, the teachers in front of a class can accomplish things that are simply beyond the abilities and capacities of the tv set no matter how sophisticated it is, no matter how talented the people who make it work. Even these principles, though, must be subsumed by more important ones. No machine or device has any value outside the culture and the concepts of those who use it. How we use tv, then, must depend on what we think education is and how we go about educating people in relation to that belief. Having resolved these questions, we would then be able to figure out which machines will work where and how, but the teachers remain the key to the whole operation; for without them, the students are left to their own devices. Now, this is an important point: the students may choose what they want to do, but the teachers must provide the direction, the framework: must guide them. A few students can find their own way, but most need help; and, in general, those who do not need a guide probably know the stuff and do not need the course either. All students, though, need the challenge and the confrontation, face to face, that only a live teacher can give. Education must be more than lists of facts and information that are delivered to the students. It must be a matter of training the mind and discovering values that give those facts and information their importance and significance.

Many years ago, in the olden days as the kids are wont to say, the language laboratory was the Wave of the Future (to coin a phrase) and was going to make polyglots of us all. We only needed to use it correctly with good materials, and within a year or two our students would be speaking the foreign language as natives. Schools from the elementary to the university went crazy: they lost all perspective: they each spent tens of thousands of dollars to install numbers of tape recorders and players of varying degrees of sophistication in vast, valuable spaces. Today, some twenty or so years later, our students speak and know the languages no better than their predecessors. The language labs have been relegated to some obscure corner on the

(Continued on Page 6)

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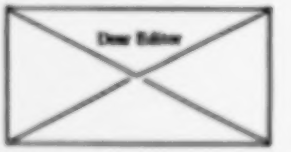
Letters



"WRITING RIGHT" IS WRONG

Editor:

Ron Stotts' article is like so much gibberish. When will people get off the progressive idea train and teach writing. To suggest that "most of the writing problems being experienced by composition students are created by the method we instructors are using to present the material," unrealistically places the blame on us. Our brain is not separated into right and left hemispheres any more than our tongue is separated into lower and upper shelves which could solve speech problems by changing forensics concepts.

Sorry, fella, Stotts stops me empty.
MIKE McCORMICK
Imperial Valley College

Editor:

Congratulations on the fine ECCTYC publication—it is informative and interesting. However, it was disconcerting to read Ron Stotts' article ". . . Writing Right and Left." The reduction of complex, hypothetical neurological and biochemical material into simplistic cause and effect declarations was disappointing. It seems to be a human tendency to attempt to define perplexing reality in a comforting manner. Mr. Stotts' apparent need to explain students' truancy, failure to complete assignments, and use of drugs as a phenomenon of their "right brains rebelling from neglect" was one of the many oversimplifications that moved me to write this letter.

I hope that most English teachers have moved beyond the notion that there is some kind of easy answer to the problems of learning out "there." The suggestion that "by assisting students in becoming integrated we are giving them a whole self instead of blocking half of it" fills me with dismay. The statement is ambiguous at the very least, but seems to follow Mr. Stotts' notion that students are passive vessels upon which educational experience wreaks havoc (in this case via the hapless, if not witless and vicious, instructor's methods). I wonder if Mr. Stotts is aware of the philosophical chasm he creates? Is his right/left brain explanation intended to support the apparent Lockean/Skinnerian determinism suggested? Or is he trying to explain the student as the natural child of Rousseau who needs only freedom to evolve? Dear editor, forgive my digression at this point! I feel more comfortable dealing with philosophical topics, such as learning within the philosophical framework: no right vs. left brain, no true or false, no black or white—just the continuing prosaic debate surrounding the task of "educating."

I suggest that the answer to the question of what is the best way to teach is that there is no answer. Admittedly this is trite, but likely true. The problem seems to be simply complex, requiring an intelligent, sensitive, alert, and dedicated individual to make an occasional exhilarating success of it. My congratulations to all those *i.e.* readers who carry on each day, learning from their mistakes, building on their successes, respecting their students and themselves. I prefer to rely on their (mundane?) approach than to count on some technique that purportedly can be donned by all instructors and thereby cause students to make "quantum leaps in understanding."

Sincerely
ANN RUSK
Assistant Dean of Instruction
Arts, Humanities and Languages
Yuba College

i.e. DOES IT AGAIN

Dear Editor:

inside english has done it again. The June 1982 issue instructed, enthralled, seduced, entertained, and fed me in disparate manners. Three cheers for your good work. . . .

Yours truly,
PEGGY KRAUS
American River College

COMMUNITY COLLEGE TEACHER EXCHANGE PROGRAM

By BILL DECKER
College of the Sequoias

My apologies for sending a note to the January, 1982 *i.e*, then entertaining a motion for the establishment of a community college English teacher exchange program but then ducking out, on a sabbatical leave, before a second could be made. Even with no follow-up information, five instructors expressed interest in such a program; the responses came from Los Angeles Valley, Palomar, Laney, Cypress, and Modesto.

The ECCTYC Board appreciates their enthusiasm for such an exchange system, and, assuming that there are others who have been waiting for stage two, the Board, at our November 4-5 meeting, has made these suggestions: those teachers interested in this exchange program for the school year 1983-84, please do the following before 31 January 1983:

A. Consult your Dean of Instruction to confirm that your school would be willing to participate in an exchange, one of either one-semester or two-semester duration.

B. Send your (1) name, (2) school address and telephone number, (3) Spring schedule of office hours, (4) preferences for regional location (see *i.e.* October, 1982, page 6, for a listing), and (5) preference for year-long or semester-long exchange to William Decker, English Department, College of the Sequoias, Visalia, CA 93277.

I will compile the information and send it to *i.e.*, to be published in a special "Teacher Exchange" section in the March issue. The information will thus be avilable to teachers throughout the state who can then contact particular listings of interest and complete the necessary exchange arrangements.

As secretary of ECCTYC, I would appreciate a note informing me of successful attempts at exchange, and the Board looks forward to the participants writing short progress reports and year-end evaluations appearing in the *i.e.* "Letters" Column, thus further advertising the program. We are excited about the possibilities of such a program and are ready to add any assistance we can to nurture and nourish its growth.

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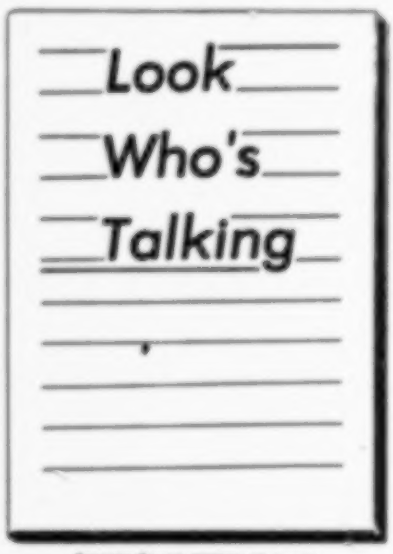

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THE LITERATURE OF THE HOLOCAUST

Lest We Forget or They Never Know

By JULIE SWAN HATOFF
MiraCosta College

Recently a sabbatical leave took me to Europe. While there I visited Auschwitz and met an ignorant Rotarian and an unfeeling Polish American who were on the obligatory leg of a package tour. Ample evidence existed everywhere of the slaughter of millions: their suitcases, their hair, their showers. Yet one man wondered aloud what five people packed into a doghouse did for "logistics" (toilets); the other marveled at Dr. Mengele's accomplishments at birth control. Charitably, we might term their response *unwitting anti-Semitism.*

I returned home to southern California and several disturbing circumstances. Though a civil war of genocidal proportions had raged in Cambodia, Americans displayed callous indifference. Though another extermination strategy had provoked the Olympics boycott, many athletes showed no empathy for the pain of Afghans. While some of my neighbors calmly discussed selling our Israeli friends for a barrel of oil, others chuckled at the prospect of the Nobel sperm bank in nearby Escondido. Professor Schockley's eugenic arguments, heretofore greeted skeptically, were gaining approval, even from Jews. At nearby Camp Pendleton on my own college's northern flank, some Marines were openly cordial to hate messages of the Nazis and the KKK. The Klan—with guns and attack dogs at the ready—paraded through an integrated neighborhood in Oceanside. That spring also saw Grand Dragon Metzger's brand of three-button racism win him the Democratic nomination in the Congressional election.

All of this scum boiling to the top of an unpleasant stew is mixed with inflationary confusion and a lack of national confidence. It is added to the socio-moral disintegration which is a harvest of the me-first generation. I was struck by the parallels with Weimar Germany. Fearing that my students might be some of the first to turn to extremist groups for simplistic answers to complicated questions, I developed my course on the literature of the holocaust.

Standing on the threshold of 1984 and squinting ahead to the year 2000 which promises to be hungrier, dirtier, and more crowded than today, I knew the time was right for a study of a people whose lives and deaths have changed our world. Though my students attributed the Santayana quote ("Those who cannot remember the past are condemned to repeat it.") to Reverend Jim Jones, they were responsive to the literature I had selected. They accepted my promise that reading great literature afforded them the and non-Jews. For, you see, I myself am not Jewish nor was a single student of the class.

Among those who introduced the films and fielded questions was Yearl Schwarz, the President of the New Life Committee composed of survivors and their relatives; he addressed the issue of responsibility and the stupidity of ethnic hatred. Rabbi Robert Rome of Temple Judea in Vista told students of the righteous non-Jews and overturned the myth which held that Jews had walked like sheep to their deaths. Then came Helen Waterford, who hid in Amsterdam as did the Frank family, whom the Gestapo sent to Auschwitz on the very day Paris was liberated; at seventy-two she attacked the universal problem of intolerance and bigotry, displaying her numbered arm to those who remained skeptical. Morris Casuto, Director of The Anti-Defamation League, brought its message. Suzanne Chaney, the daughter of survivors and a reporter for the *San Diego Union*, spoke willingly of her father who killed himself, her mother—once nearly starved—who literally ate herself to death. Lastly, Alfons Heck, formerly a member of the Hitler Youth Corps and the youngest pilot in the Luftwaffe, discussed his renunciation of Germany and his apprehension about the future. Along with the unstinting voluntary help of these people came the aid I received from agencies: the Simon Wiesenthal Institute in Los Angeles, the United Jewish Federation, and the Jewish Community Center in San Diego, as well as the American Association of Jewish Education in New York. Equally generous was the Oceanside Presbyterian Church which gave us a large meeting room in which to show the films, to which over one hundred people from the community regularly came.

Out of these many threads was woven a tapestry of partial understandings. If we remained perplexed, we at least asked questions and explored themes: How could the so-called chosen people have been "selected" for such suffering? Is a God who allowed the holocaust benevolent, or was he punishing the Jews for some sin? What is the nature of prejudice? What bestial element in human nature requires it to seek out scapegoats? Why was a man of Hitler's coarse nature and inferior intellect allowed to form a totalitarian regime? At what point does one say NO to orders from one's superiors? Where were the intellectuals and religious leaders? Are spectators—those who look on and do nothing—responsible for the murders of their fellow human beings? Why do they and the actual assailants themselves often feel no guilt while their victims sometimes shoulder the blame for surviving? What took the Allies so long to acknowledge the death camps' existence? How, for God's sake, does it happen that an otherwise civilized people comes to sanction pillaging and murder?

Looking for answers to these questions caused repercussions, some good, other less so. A polarity existed in the community. Among Jews who had changed their names from Shapiro to Sherwood were many who felt the subject too painful. Rather than believe we must never forget, they think we can't forget too soon. More angry than skeptical were the fringe groups. Liberty Lobby chided us for "buying into" the Anne Frank hoax and sought to sell us some of their own tracts. The Nazis and the KKK sent hate mail. One man tried to tear up flyers; another accosted a student to demand the reason for her interest. Among my colleagues there was a general lack of interest. One person ventured his succinct assessment: "Too depressing!" Another young historian voiced skepticism that "It" ever happened at all. "Aren't the well-funded Zionist lobbyists just spreading lies?" Were not my students generally grateful for the experience, I too might have questioned the effort.

Except for two in whom the apathy was so virulent that it may prove fatal, students accomplished a great deal. For every "twit" who complained that the *Diary of Anne Frank* was boring because it lacked suspense, there were five who read two books for every one assigned. For every surfer whose saltwater-dissolved and sun-dried brain found him saying the Jews brought the problems on themselves, there were ten Gentiles who were touched to the core by the literature. I won't soon forget the brilliant vet whose grandfather had actually worn a belt made out of a black man's skin comparing his own experiences in Vietnam with Ernie Levy's in *The Last of the Just*. Nor will I fail to remember the erstwhile hippie girl who wrote a play that found Malamud's Oskar Gassner, a refugee literary critic who committed suicide, in conversation with Primo Levi, a survivor.

Without forgetting that I am supposed to teach and not preach, I recognize it as my obligation to usher out the cynical and solipsistic seventies while not opening the door to the enervated eighties. In trying to enlarge the sensibilities of our students and confront them with facts they might not otherwise know, we are teaching them through the examples of others what it is to be human, what heroism can be in a guise other than John Wayne's. By moving away from the more typical literature of the twentieth century (an era of despair, negation, and absurdity), to works which affirm life, we are tapping into a reservoir of sympathetic consciousness. Six million dead—it's a truly horrifying figure, but it is little more than a dry statistic. The experience of authentic individuals, presented in bold literary and cinematic relief, addresses in a very visceral way the values our society must sustain if we are to survive. True, we generate a little heat with our light, but that, after all, is the purpose of the liberal arts, of humanities, of my course. And, if they gain absolutely nothing else, my students won't be able to say they didn't know.

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"Lacombe, Lucien"
"The Pawnbroker"

REPORT OF THE ECCTYC BOARD OF DIRECTORS MEETING, 4-5 NOVEMBER

Statewide Issues, California Community Colleges, and You

BASIC SKILLS: CONCERNS AND COMMENTS

By JOHN CALLEN
City College of San Francisco

The Basic Skills Committee reported to the ECCTYC Board on three areas of special concern: 1) the implications for community colleges of the recently completed CPEC Report on Remediation; 2) the role of the Learning-Assessment-Retention Consortium of California (LARC) vis-a-vis ECCTYC; and 3) a recent statement—"The Matriculated Student" by Bob Silverman, Treasurer of the Academic Senate of California Community Colleges (ASCCC), in response to ARS 81—concerning the options to across-the-board tuition at community colleges.

The committee reported that a careful reading of the CPEC report would SUGGEST that remediation at community colleges is accepted and supported by CPEC; that since there is NOT mandatory placement testing at all California community colleges, there MAY BE a move toward compulsory testing; and that the issue of a statewide proficiency test is still a "live" issue. These reactions reflect inferences drawn from the CPEC report and not direct CPEC statements.

The committee also recommended that ECCTYC work closely with the LARC-North and LARC-South consortia to ensure an equitable balance of teachers and administrators in the membership of each group.

Finally, since Mr. Silverman's statement on options to across-the-board tuition will be presented to the ASCCC for deliberation, the committee recommended that ECCTYC send a letter to the ASCCC supporting equitable options to a uniform tuition or fee for all community college students.

CATALOGUE DESCRIPTIONS NEED SCRUTINY

By ELAINE McLEVIE
Grossmont College

The committees of the legislature, the California Postsecondary Education Commission (CPEC), and the Board of Governors, and the articulation committees of all two and four-year institutions use the information printed in your college catalogue in making their decisions. Increasingly, these decisions have implications for funding. The committee of Literature and Humanities of ECCTYC, therefore, urges all disciplines within the colleges to examine the titles and descriptions of all courses in the catalogue to ensure that they are accurate. In order to assure the legislature that courses listed DO fall within the mission of the two-year colleges, the committee strongly recommends that literature courses, and others that might be confused with upper division courses, include in their title the words "survey of" or "introduction to."

STATEWIDE WRITING STANDARDS: A CALL FOR YOUR INVOLVEMENT

By DICK LUNDQUIST
Cabrillo College

At the recent ECCTYC Board meeting, the Composition Committee examined several issues concerning statewide writing standards, one of which was specific enough for us to take action on, while the others were so broad and complex that a large part of our spring meeting will be devoted not only to discussing them but to thrashing out differences and arriving at positions that we hope the majority of our colleagues around the state will accept.

The specific item was the following definition of Associate degree-applicable courses in English, recommended jointly by the Academic Senate and Chief Instructional Officers (ASCIO) in February, 1982, in response to the new statewide requirement that students awarded the Associate degree be competent in reading, writing, and arithmetic:

> One course at the immediate preparatory level of English 1A (or equivalent course) may be counted toward the Associate Degree.

The committee saw two problems with the statement: 1) The phrase "one course" is too restrictive for those colleges with more than one course at this level, such as courses designed for students in certain technical and vocational programs. 2) It is not made clear that English departments will be chiefly responsible for identifying such courses. As a result, the committee proposed the following revision, which was accepted by the ECCTYC Board:

> One course or any one of a group of equivalent courses designated by a college's English department as immediately preparatory to English 1A (or its equivalent) may be counted toward the Associate degree.

In its remaining (and woefully inadequate) time, the committee wrestled with the thorny question of statewide placement testing and competency levels in writing. Clearly, the post-Proposition 13 shift to full state funding of community colleges and the subsequent movement toward increased state requirements for and control over all our programs is running head-on into the historical pattern of local autonomy that has characterized the development of curriculum in most of our departments.

In effect, our hand is being forced by statewide developments that are attempting to shape curriculum and requirements in English—with or without the active participation of English instructors. We must decide whether to aggressively assert ourselves, bringing our expertise and experience to bear on matters that may seriously affect our teaching (and, if so, how best to do this), or to resist any kind of standardization until the state forces it upon us.

The committee immediately encountered some major hurdles in trying to deal with this issue—a considerable disparity in our knowledge about testing and serious disagreement about the value of testing of any sort, whether for placement or proficiency. Most of us agreed that at the level of information ECCTYC could help its members (both the regional directors and our thousands of teaching colleagues around the state) to better understand what kinds of tests exist, which ones are being used where, and, especially, which ones are deemed effective by the teachers and departments using them.

A casual survey around the committee table revealed wide differences in opinion about placement testing. Some reported satisfactory experiences with their tests, others described theirs as virtually worthless or irrelevant, and the few whose departments used no placement test tended to view the whole matter skeptically. In general, however, those whose tests included a writing sample looked more favorably on the process than did those whose tests were entirely objective and machine-scored.

This discussion raised some central questions, or rather one central question with several variations, beginning with some crucial IF's. IF certain tests can be shown through the experience of instructors to be effective, and IF certain guidelines can be formulated and agreed upon, which of the following points would each team stop at:

—requiring all colleges to have some kind of placement test?

—requiring the use of one of a designated group of tests?

—requiring the inclusion of a writing sample?

—requiring a uniform system for reading this sample?

—requiring a single agree-upon test for everyone?

—requiring everyone to follow the same cut-off scores on that test (at least for purposes of distinguishing between the top 20-25 per cent and the bottom 20-25 per cent with the large middle group to be separated by writing sample)?

Although this list does not exhaust all possibilities, it does give some idea of the complexity of putting any kind of statewide testing process into practice.

The committee had little time to discuss the issue of competency levels—both the ways to define them and the ways to test them (either by holistic grading within departments or by the various kinds of objective tests with writing samples that form the junior-year proficiency tests at all the CSUC campuses). We also talked about our earlier disagreement concerning a statewide exam for entrance to English 1A at any two or four-year college or university as proposed several years ago by an intersegmental subcommittee of CPEC.

Following the committee's report to the ECCTYC Board, a lively and extended discussion ensued. Some members expressed frustration at ECCTYC's apparent inability to resolve key issues, come to a decision, and make recommendations to various statewide bodies who are busy defining and reshaping English requirements. Most felt that the two-year college English-teaching profession would either have to confront current political realities and try to make its influence felt or find itself remaining outside the discussion in Sacramento and letting the legislature, CPEC, ASCCC, and other groups decide these important matters without its consultation. Some felt that this has already happened to such an extent that we might be too late to influence the outcome. On the other hand, others worried that any plan for testing and standards that was based chiefly on political motives rather than on sound pedagogical principles would be a debasement and corruption of our teaching.

The ECCTYC Board has agreed to examine these matters much more thoroughly at its spring meeting. We encourage any of you with an interest in, an opinion on, or a suggestion concerning these issues to contact your regional directors (see listing in *inside english*, October 1982, p. 6) or Bob Maggio (Modesto, CA 95350) or Nina Theiss (Santa Monica College, Santa Monica, CA 90405) who will co-chair our April 1983 deliberations. This is an opportunity for individual English instructors and departments to make their opinions known on these serious matters affecting our courses, our teaching, and our students.

A Possible Cornucopia for the Holidays

By GORDON TAYLOR
Yale College

It is vacation time at the legislature, and anything that it did not finish last term will remain so. When it reconvenes, it will start anew. We will not know for many weeks yet what it will decide to take up, but there are a few indications. The most obvious issue is the financing of the schools (actually the financing of the whole state since current reports say that the state is short now about $1 billion). How can we obtain more revenue for our schools? The general sense is that there are three possibilities and maybe also a combination of the three: an additional tax on such sinful things as tobacco and alcohol, an oil severance tax, and fees for the students. There is some question about the legality of certain kinds of fees; but, no doubt, the legislature will deal with that. A fourth idea surfaced the other day: a one-cent increase in the sales tax, which would produce about $500 million by the end of the fiscal year if it were put into effect right away. We must also face the issue of whether the taxpayers of California are willing to pay for their schools. Financing them is not a question that will be settled calmly and, perhaps, not even rationally. There are too many contending groups with disparate points of view.

Any reforms—fiscal or educational—are going to be difficult to get through the legislature. The Assembly's Education Committee last summer blocked some reforms that were intended to improve the quality of the state's teachers (a bill by Gary Hart [D., Santa Barbara]). It seems that the committee was dominated by people faithful to the California Teachers' Association (CTA), and the CTA is opposed to requirements that the teachers improve themselves (whether those requirements would work or not). On the other hand, CTA lost as well: it had got introduced a bill that would have allowed so called agency shops at schools without the union's having to negotiate for them. A bargaining unit could close its shop by a majority vote of its members. That proposal will come up again next year as CTA will continue to do what it likes to call "educating the legislature."

It is the nature of the reforms, of course, that we must analyze the many floating about with care. There are those people who see education as the most pressing economic problem in the state: a rather curious way, I must say, to look at education although it does have its economic implications. These people would overhaul the system in favor of technological instruction, subjects that the schools are certainly weak in, but one also gets the impression that many subjects in the humanities are now being considered as frills: probably one of the worst ideas to come along in many years and one that could have a more devastating effect on the schools and society than the weakness in the technological subjects. But then, the humanities are not, directly, an economic consideration, and they will probably, as usual, merely be given lip service.

Some people are, however, doing some encouraging things. We will not be able to tell for some time yet whether these are portents of renewal or the last burst of energy that signals the end. The National Endowment for the Humanities is sponsoring a pilot program for $1.5 million to teach high school teachers something about the humanities, which it defines mainly as literature, history, philosophy, and languages. W. Turrentine Turner, a professor of history at the University of California at Davis (UC), is one of fifteen specialists in the country who will offer classes to high school teachers this summer, 27 June to 6 August, for which he has a grant of $54,000 to teach fifteen teachers who will receive from $1,350 to $2,125 each to attend.

The Department of Education is congratulating itself because some students are beginning to improve their scores in the California Assessment Program. The scores were actually mixed: up in writing and spelling, down in mathematics and reading. The results of recent Scholastic Aptitude Tests (SAT) were similar: down slightly in verbal and math scores, but still above the national average in each. But then Wilson Riles, the state Superintendent of Public Instruction, did (inconsistently, I thought) what many professional educators do: he said that the SAT is an inaccurate test, a practice similar to executing the messenger who brings bad news. He said that the test is really a test of the students' socio-economic status and of their parents' educational background rather than of the students' scholastic aptitude. Riles said "intelligence," but scholastic aptitude in college depends as much on one's preparation for it as much as it depends on one's intelligence.

Another encouraging thing is that some people are reporting from the California State Universities and Colleges (CSUC's) that students are beginning to show signs of writing better, that they are more interested in it and concerned about it. The reports suggest that all the fuss about writing, the placement test, and the proficiency tests are now showing some results. On the other hand, so far, there have been no indications of similar results in the Community Colleges (CC's). Whatever the case, it is as yet far too early to breathe easily. We have much hard work still ahead of us.

Meanwhile, other movements are afoot, but only later on will we be able to judge if they will have been portents ominous or auspicious. The California Post-Secondary Education Commission (CPEC) wants to define what "college level" means and then will recommend that non-college courses (including remedial) not be paid for at the college level and that, in the CC's at least, upper division courses not be paid for either. We will have to name our courses clearly and write our course outlines so as to distinguish them from the non-college level and upper division ones [see p. 4]. UC is considering withdrawing credit for Subject A (a remedial course, probably) and proposing to make English as a Second Language (ESL) a non-remedial course. There are proposals for statewide standards (refer to the documents put out by the Academic Senates of the three levels of higher education that I outlined in *i.e.* last Spring), statewide testing, and statewide requirements for the Associate in Arts or Sciences degrees, among others. Some people are also suggesting that the days of local control of the CC's are over and arguing that they should be incorporated into a single, statewide system. The trend is certainly toward that. A fairly recently organized group called LARC (Learning Assessment Retention Consortium (what else could it be called?)) is working to exert its influence, the nature of which is still unclear at this time. Reports on its statewide meeting last week in San Jose are not yet available.

LINGUISTIC GEMS: Sign observed on Interstate 80: "Watch for cars stopped ahead when flashing."

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REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

ABOUT THE CARE AND FEEDING OF MATERIAL

By JIM MOORE
Mt. San Antonio College

This isn't your typical *i.e.* book review, but rather a meditation upon two books I recently reviewed for a major newspaper with some digressions on their classroom application. The digressions are based upon my assumption that as professionals, just about everything we do will find its way into our teaching.

The books are Thomas Keneally's "non-fiction novel" *Schindler's List* and Irving Wallace's novel *The Almighty*. I never know what sort of books I will be assigned to review, and these two surely illustrate the potential range. I think one is a classic, the other pure schlock. However, both illustrate something about the care and feeding of *material*, and since all writing teachers surely recognize the importance of material, all writing teachers could learn something from reading these books.

Schindler's List is barely a novel; its author made up some of the dialogue. Beyond that it is documentary history, and surely a writer of history *should* deal with his material differently than a pure fabulist. Should, yes. *If* he realizes that he is truly an historian, he respects the material. Keneally (you may have seen the Australian film *The Chant of Jimmie Blacksmith* based upon his earlier novel) puts the material above all else and doesn't cheat.

By contrast, Wallace's book uses material cynically. He doesn't care what the material means; he cares about what his readers want to read. (If you are a writing teacher, you get the drift—or do you want your students to figure out what you want to read, then give it to you, whether they mean it or not?)

Schindler's List is an incredible true story about Oskar Schindler, a womanizing, boozing WW II profiteer, who became obsessed with the idea of saving the 3000 Jewish forced laborers in his Cracow factory. He sacrificed his entire fortune and used all his bribing, power-playing, backscratching skills—and he saved them *all*, including a bunch who had been shipped off to Auschwitz. Pretty hot material, huh?

The Almighty is the tired, untrue story of Edward Armstead, scion of a great newspaper publishing family, who finally outdoes his recently-dead father by quickly fulfilling the old geezer's will's joker—that he must make the flagship newspaper into New York's top-circulated rag within a year. Armstead simply resorts to making the news himself, so he can scoop other people on it. How? Oh, he hires his own gang of terrorists, who go around kidnapping people and stealing things like the Dead Sea Scrolls and even killing heads of state. That's incredible.

The reason I say *The Almighty* uses material cynically is that its author figures that the public is hot to read about terrorists (He's right; there are several terrorist novels this season.) and how corrupt the press is getting. I say *Schindler's List* isn't cynical because if there's anything most people *don't* want to read anything more about, it's the Holocaust, and also because the author resolutely refuses to convert Schindler or any of his characters into easy, you-love-to-hate-'em or good guy stereotypes.

The result is that *Schindler's List*, like a good student theme in which the writer is determined to say it *all, exactly* the way it *needs* to be said, grows in fascination. A jacket blurb called it "mesmerizing," and I can't improve upon that. Schindler is no ordinary saint; he's the face on the other side of the coin from the German concentration-camp commandant—both addicted to luxury, power, the joys of the flesh. The commandant is in his way as innocent as Schindler—Schindler can't understand conventional sexual morality and the commandant can't see why others think Jews are people. He even thinks his personal slaves love him. Why shouldn't they?

Because all its characters are designed for shorthand identification, *The Almighty*, for all its plottiness, its attempt to pile sensation upon sensation, has no fascination. (You even guess 100 pages before the end the Big Surprise the terrorists have in store for Our President.) Wallace gives us the Alcoholic Newsman With a Tragic Past and the Abused Mistress and the Ethical Shrink and such folks because he thinks we don't care about how people really behave—we only want our own preconceptions verified.

Creative writing teachers will recognize this syndrome, often found in students who don't read books but do watch lots of television sitcoms and "dramas." The characters, the backgrounds, the atmospheres—all these and more are merely sketched in rather than *created*. There are, after all, directors, designers, and actors to do that sort of work. Cynical? I'll say.

Elsewhere I have expanded further upon both these books, so I will stop here. I imagine there are dozens of morals and applications to be drawn from the books, but I wanted to suggest something about how professionals approach things—approach everything as potential material for their own classes, I suppose. In my case, reading *Schindler's List* and *The Almighty* reminded me how important it is to get students to deal fairly, honestly, and appropriately with their material. How that might be brought *into* a class setting is entirely up to the professional.

TV VS. EDUCATION

(Continued from Page 1)

campus and reduced in their use to what they were always good for: drilling students in the oral exercises that they have always had to do anyway.

Then, as is usual, came the next Wave of the Future: the media center. One medium having not met what some said was its potential, then perhaps two, three, or four would do the job. The cost, naturally, is commensurate: now in the millions of dollars. To the basic tape player, we have added a slide projector, a tv screen with requisite video-tape player, and to all that a computer. And now what do we have with all this machinery? Very likely, in another twenty or so years, we will have discovered that we have little more than a fancier, more sophisticated drilling machine, and then it, too, will take its proper place.

Some of the more starry-eyed folk claim that all these marvels will do for mankind what the book and the pencil did in the sixteenth and seventeenth centuries. To think this way is, naturally, to miss the point. The book and the pencil are no mere substitutes for the stone and chisel, for the scroll and quill; and in modern times books are, on the whole, inexpensive and available on an expansive array of subjects. In matters of education, these marvels are primarily substitutes for book, pencil, and teacher. As for their applications to jobs other than education, they often have no parallel or substitute. In teaching, though, these machines are not successful substitutes for the real thing. A well-written book will present the author's information through his carefully reasoned ideas and arguments. No tv program could approach it. The reader can refer to other books, other authors to verify or deny the ideas of the previous one. We simply could not make that many tv programs available even if we could produce them. Careful writing is the ultimate rational act, and no one will stand for a program in which people talk through their ideas in carefully worked out, rational, argumentative ways. Three hundred pages of discussion do not translate well to tv.

Likewise, the kind of education that people need in order to learn to think through their ideas, to analyze their values—this and tv are quite incompatible. The tv cannot ask students to explain what they mean, cannot challenge their statements, cannot train them in the use of their minds. Only after they have learned to do these things would tv be of any real use to them. They could then apply their minds to what is presented to them. And the use of the mind, it seems to me, is the chief aim of an education: the chief aim of the humanities and, to a large extent, of the technologies. The tv, when it troubles itself with matters of this kind, is superficial at best and is disastrous if the viewers think they understand a subject after watching a program or two. What is more, I cannot imagine presenting even this little forum as a tv program. The screen presents a moving image, and the audience expects it to move.

It is in the moving image that television is really impressive and outshines other media. Actually, though, those two old stand-bys, the sixteen millimeter projector and film, can often do just as well and are probably cheaper into the bargain. Come to think of it, what advantages, really, does instructional tv have over the instructional sixteen millimeter film?

In both cases, their best use is in those classes, always under the careful supervision of a teacher, that require images of things: in art, the paintings and sculptures and buildings; in history, the battlefields and cities; in literature, the plays performed by reputable actors; in physics, dramatized versions of important phenomena and historical experiments; in biology, the actions of plants and animals; but ever and always controlled and put into perspective—and even evaluated as programs—by the teacher who guides the students through the thickets and underbrush of thoughts and ideas that are too hastily worked up and presented as truth.

PRESIDENT'S MESSAGE

Focus on High Schools

Most of the liaison work in which ECCTYC has been involved, both at the state level and in individual regions, has been the articulation with the other segments of higher education in California of courses, programs, and entry/exit proficiency standards. Such liaison is extremely important and has to remain an ongoing project. However, the bulk of such labor has been concluded. I would suggest that it is time to broaden our field of endeavor by establishing a liaison program with the senior high school English departments in this state.

Entry level proficiency expectations for English 1A-level freshman composition courses and for transferable freshman math courses have been agreed to by the three segments of higher education and will soon be distributed to every faculty member and every student in California high schools. We must open lines of communication with our colleagues in high school English departments so that we can answer questions about these published standards, so that we can explain our alternate programs, so that we can—if asked—assist in developing units, courses, or programs for the high schools that will better prepare their transfer students, and, most importantly, so that we have personal knowledge of the course of study in English completed by students at the time they graduate from high school and register on our campuses.

I would encourage ECCTYC Directors in every region to invite representatives from English departments at high schools in their areas to their next regional meetings, devoting a portion of the program to a discussion of items of mutual concern. Further, I would encourage each community college English department to establish a personal line of communication with the high schools, public and private, within their attendance areas. One instructor should assume this responsibility so that the department can be certain that the same information is being distributed to every high school and that every high school is certain who the community college contact person is.

Being the representative to high school English departments is not as demanding as it may first sound, and it is certainly a rewarding experience. From 1967 through last June, I served as my department's representative to the more than twenty public and private high schools in our district. After a somewhat hectic first year, the program became quickly established and a satisfactory routine developed. The English department heads of all the public high schools in our area meet as a group three times each semester; I attended their first fall meeting each year and discussed new legislation, new policies, new programs, and other matters that might affect the ease with which their students transfer to our campus and the type of preparation their students will need to compete successfully in our courses. I also brought detailed information, provided by our testing office, on the entrance test performance of students from each high school.

Most of the English departments in our private high schools belong to a consortium that has regular meetings throughout the year; simply by asking, I was able to have the consortium invite departmental representatives from the other private schools to one meeting in the early fall. I attended that meeting and presented the same material that I had given to the public schools.

In addition to these general meetings, I made myself available to attend department meetings at individual high schools during the year. I made it clear that I could not be expected to make more that eight such visits in the course of an academic year. Since the total number of high schools in our area is evenly divided between public and private, I tried to visit four in each category each year; I usually set dates for these visits at my initial meetings with department heads in the early fall of each year.

By saying that I assumed this duty for my department through last June, I do not mean to imply we have abandoned the program or that I have removed myself from it. As of 1 July 1982, we have a new department chair, a new dean, a new president, and a new district chancellor. I feel our new department administration should have the opportunity to determine the direction that liaison work with our high schools will take in the future and should have the opportunity to assign an instructor of its choice to this program.

The good will alone that is created when we take an active, personal interest in the high schools is invaluable. However, more than just good will is achieved. Understanding the entire spectrum of English offerings from high school through college allows for a coordination of efforts, resulting in a better program of instruction and a better prepared student audience.

JIM CAGNACCI
City College of San Francisco

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TV AND EDUCATION

(Continued from Page 1)

you think that Afred Kazin is chopped liver). Incidentally, it also contains some whole TV scripts of the adaptations, as well as some interviews with directors/adapters and some photos. More on that later.

Since the TV shows were study aids, *not* the course, I determined that I needed to tell my students just that, and so I required my students to come to college for lectures and reviews *six times* during the thirteen weeks. At the first such meeting, I made that point and another important corollary point. Although the TV shows weren't stories, they *were* films, and so we could also use the films and the stories to learn more about how two different media tell a story. This is quite different from—and highly more educational than—deciding whether "the movie was better than the book." Incidentally, I had already built that objective into the course writeup I submitted—both to my department and to our college's curriculum committee.

At subsequent on-campus meetings I conducted lecture-discussions on authors whose works were forthcoming on TV and distributed and discussed forthcoming essay questions. If you want some of my essay questions, I'll be glad to send them, but suffice it to say that they are standard literature class essay questions combined with questions which force a student to analyze the basic vocabulary *of films*. I don't insist that everyone do this, but if you *can* do it, you may be realizing the true TV potential for doing *more* things in *less* time.

I should also say that I finally got around to reading the Coast College's syllabus and found that it agreed with me—the *stories*, not the films, were the course. Further, it *wanted* teachers to explore the difference between film and fiction to their heart's content. Finally, it even admitted that it didn't like what the films had done to some of the stories. For instance, Bierce's "Parker Addison, Philosopher" got rapped because changing the point of view changed the story's meaning. On the other hand, the film of Bierce's story was aesthetically pleasing in its own right, and the syllabus went on to discuss that point.

This brings up the question of the excellence (or lack of same) of the TV shows. I'd say that 50 per cent of the eighteen stories (some shows present more than one story) are first-class. I'd say a couple are clearly inferior—Hemingway's "Soldier's Home," in my opinion, is so altered that most viewers can't tell that it's about anything. (I was pleased to find that my class had reached this conclusion before I even asked.) For TV, this is a sensational winning percentage. Come to think of it, I don't think my own lectures would get a 100 per cent rating. If I think, for instance, that I can do a better job illuminating Anderson's "I'm a Fool" than TV can, I must admit that nothing I can do with O'Connor's "The Displaced Person" can touch PBS's touching version.

Presumably this means (a 50 per cent winning percentage being, in the groves of academe, insufficient) that schools should simply *buy* the good ones and use them in class. Perish the thought that anyone would pirate. I won't argue with that one, except to say that these films are not cheap to buy from Learning in Focus and that you had better have a couple of thou in some hidden fund.

When I fought this out with our faculty senate, I was told that its objections were *not* based upon fear that TV class enrollments would jeopardize regular on-campus class enrollments. Fine. I didn't think that self-perservation was an ignoble motive in the first place. But I should note that when we ran our regular on-campus Shakespeare course (for three units) and the TV course (two units) concurrently, the on-campus class had a healthy enrollment. When BBC-TV slowed up and PBS couldn't guarantee a TV course, our Shakespeare on-campus course was cancelled for lack of enrollment. So far, my experience with the Short Story class is identical. My on-campus three-unit class (Intro to the Short Story, three units, deals with about fifty short stories) has been perfectly healthy for the two semesters we've offered it, including this one.

I HAVE A GREAT IDEA FOR A TV SERIES BUT I'VE GOT TO GET IT TYPED UP.

I said earlier that I think the TV-class students are startled by having to read and write a lot, and so I naturally recommend to you that TV courses *not* offer students only the limited challenge that comes with the "examination bank" of potential questions and assignments. Make the course work the way you think it should, and show an eye for using the TV potential. For all I know, word will get around that Moore's TV Short Story class is too much work for the units you get from it, and *it* will get cancelled next time around.

It doesn't seem to me at this point that large numbers of my TV students are likely to use the two units for a degree. They seem to understand that we have the three-unit course for that purpose. On the other hand, I have some extremely insightful people in that class and I am trying to recruit them for a degree program.

Finally, since it must appear that I think my American Short Story TV class is a solid college course, is there *any* real drawback to teaching TV courses? Sure. In my college you get paid peanuts for it—it can't be part of your regular teaching load. You won't find me teaching too many more TV courses unless *that* gets changed. You can be sure I will hand this copy of *i.e.* to the people who are studying teaching load for the next contract go-round.

HOUGHTON MIFFLIN UPDATE:

The Riverside Reader Volume II
Joseph Trimmer, Ball State University
Maxine Hairston, University of Texas at Austin
About 576 pages • paper • Instructor's Manual
December 1982

The *Riverside Reader* . . . a new tradition for freshman composition.

The first *Riverside Reader*, published in 1981, was the start of another tradition for Houghton Mifflin: readings for composition carefully selected for excellence of style, usefulness as models, and interest to students, presented in the context of thoughtful pedagogy and stimulating writing assignments. Adoptions across the country proved the success of this procedure.

Now, *The Riverside Reader, Volume II* offers instructors an alternative to the original volume:
- Fifty-one new essays, each carefully selected from the best available.
- The same effective pedagogy, but based on the new essays of Volume II.

Grassroots: The Writer's Workbook Second Edition
Susan Fawcett
Alvin Sandberg, Bronx Community College
Test co-author: **M. Susan Pittman**
University of Wisconsin-Eau Claire
About 288 pages • spiralbound • Instructor's Annotated Edition • Test Package • December 1982

Revised to make it even more useful, *Grassroots*, a best-selling text for basic English, now comes with an Instructor's Annotated Edition, a comprehensive testing package, and expanded coverage of paragraph writing, for more ease and effectiveness in teaching.

Patterns: A Short Prose Reader
Mary Lou Conlin, Cuyahoga Community College
About 400 pages • paper • Instructor's Manual
Early 1983

Conlin's reader provides models for developmental writers as well as material for improving students' reading skills. Organized by rhetorical mode, the readings vary from paragraph to theme-length selections and include both professional and student works. All selections have been chosen not only for their reading levels but for interest, quality, and liveliness.

Simple, effective apparatus promotes student understanding of the rhetorical modes and of each reading. Writing assignments help students translate reading skills into writing skills.

The Practicing Writer
Arthur H. Bell and **Thomas P. Klammer**
Both of California State University, Fullerton
About 224 pages • paper • Instructor's Manual
Early 1983

Focused on paragraph and short essay writing, Bell and Klammer's skills-oriented text addresses students in an informal, conversational tone. The text includes prewriting strategies, options for paragraph and essay organization, and a section on style for basic writers. The final section on grammar and mechanics includes pretests and posttests to aid independent study.

Throughout, numerous examples illustrate principles, while lively situational writing assignments and coordinated exercises develop students' ability to apply them.

Writing Skills Handbook
Harvey S. Wiener, La Guardia Community College, City University of New York
Charles Bazerman, Baruch College, City University of New York
About 144 pages • paper • December 1982

Wiener and Bazerman's brief handbook focuses on the most common student writing problems. In addition to covering the basics of grammar and mechanics, the handbook includes an overview of the writing process, with succinct guidance in paragraph and essay writing.

Simple explanations that avoid technical terminology and offer much how-to advice, familiar examples, and an easy-to-use format—including many charts and lists—make the Wiener/Bazerman handbook especially accessible to beginning writers.

College Vocabulary Skills Second Edition
James F. Shepherd
Queensborough Community College
About 224 perforated pages • paper • Instructor's Manual with Tests • Early 1983

Shepherd teaches strategies for improving both reading-listening vocabulary and writing-speaking vocabulary. Concise, easy-to-understand explanations are reinforced by numerous exercises in varied formats.

The completely rewritten Second Edition features greatly expanded word lists for vocabulary growth, especially words for college subjects. Among other revisions are an expanded section on dictionary usage and a program for individualized vocabulary development.

For adoption consideration, request examination copies from your regional Houghton Mifflin office.

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ECCTYC

inside english

Vol. IX, No. 3 Journal of the English Council of California Two-Year Colleges March 1983

INSIDE *inside english*

ECCTYC

Looks At Teaching

Although one-to-one or the conference method is well known as an approach to teaching freshman composition, Rose Brown has found it a joyful way to teach remedial writing.

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How do you help students recognize—and avoid using—cluttered language or what one teacher calls "Gobbledygook"? Shirley Sykes involves the students in creating the gobbledygook as a means of making them aware of its weaknesses.

page 3

ECCTYC plans a Statewide Conference for Fall 1983. For preliminary information see

page 2

Teachers often talk about wanting to try out life in another city but wonder how they can do that without losing their job. ECCTYC has come up with a way to let you have your new city and a new job too—ECCTYC's Teacher Exchange Program.

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The Hidden Joys of One to One

By ROSE BROWN
Allan Hancock College

"It is better for a student to be an apprentice at your side for a few minutes than a disciple at your feet for a few weeks."

It is seven minutes before the hour when I hurry into my English 48 class. I am the teacher, and I should try to get there before the students, but half of the class is already seated, papers scattered about in front of them. "What took you so long?" they ask jokingly. They really don't need me to get started—the class is self-directed, and everyone knows what to do. Already there is a growing list of names on the board, and the students continue to file in, taking seats around the small tables, four or five at a table.

I also sit at a table, saving a seat next to me for students who will see me one at a time. My student-tutor (a sharp ex-English 48 student) comes in, balancing an armload of books and a cup of coffee, and after teasing the rumpled-looking guy about going to too many wild parties, she begins to circulate around the room, greeting students and making herself available for quick questions or comments. She is invaluable. She sees assignments from a student's perspective, and she frees me from matters that don't necessarily need an instructor's expertise.

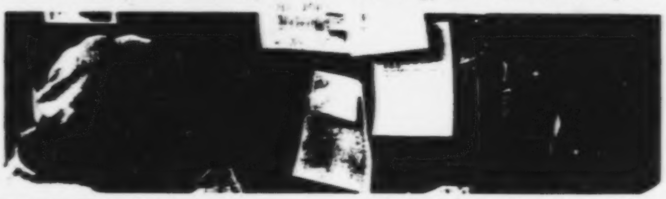
"Gary." I call out the top name on the board, and Gary takes the empty seat next to me. We don't waste time because he knows exactly what he wants to ask me. Our textbook is *The Whole Thing* by Janet Abbott, a highly structured program that relies on the student's own writing to teach a process that is definitely recursive. So Gary brings his text along with his essay, and I focus ONLY on his questions as they pertain to the current assignment. Since I teach writing as a process, I only make comments appropriate to that stage of the process. (This Garrison approach takes practice, but once mastered it eliminates a lot of unnecessary confusion for the student.) Gary is editing a draft of his essay, and, at this point, he is revising the verbs, so I concentrate only on them. Of course, I can't help but notice his atrocious spelling and his problems with subject-verb agreement, but I ignore that for now. There is a season for everything, and he will clean all that up later. The important thing NOW is that he gets across the meaning he wants on paper. I scan his paper and make suggestions. The *very second* he understands (and I can almost feel that moment), I let him go back to his seat. He knows exactly what to do next, and he doesn't want to hear me confuse the issue—even if I want to hear myself talk. The most difficult part of using the individualized method is knowing when to shut up. Often when we come up with a solution to a particularly difficult writing problem, we want to convince the student of our brilliance!

Only four minutes have passed, and I call out the next name. I usually get through the entire list, often seeing the same student several times in one period. Others in the class may not see me at all. It's not always necessary!

Mrs. Allen comes up. She is forty-five years old, a re-entry woman who is an excellent writer even though she tries to convince me she is not. She over-edits and writes each sentence at least a dozen times. She drives me crazy, but she needs time to adjust, to feel comfortable. I just listen—that's what she needs most.

The room is somewhat noisy, but it is only a muted rumbling. Students are talking to the tutor or sharing their papers with each other. They love nothing more than to explain sections that they, themselves, have had to struggle through. I always have a class full of teachers! This is particularly rewarding when the "teacher" is a student who is the worst writer in the class. Even the "worst" have their strengths.

Next, a student comes up to ask about capitalization. I can see that she has numerous errors, so I immediately send her to the Writing Lab for help. Someone there will give her exactly the help she needs, and she will get it now when it's important to her.



A boy wearing braces sits down beside me. A recent high school graduate, he is a good writer, but very timid and unsure of himself. He has misread the directions and asks me if he has to re-do the entire assignment. I ask him what he thinks, and he answers, "Re-do it." He has answered his own question. As he gets up to leave, he tells me he likes my perfume and blushes bright red. I am touched by the effort it took to give me a simple compliment.

I call the next name and move rapidly through several students when I suddenly realize that I have said the same thing to the last two students who saw me. I announce to the class that I am going to talk about transitional expressions, and several students bring their chairs around my table for an impromptu mini-lecture. I always get positive feedback from my students about these informal sessions, and I am able to cross off four names at one time.

While I am silently commending myself for staying on purpose, I become aware of commotion in the back of the room. Tina, a girl who has been frustrated since the beginning of the semester, is arguing with the tutor who never argues with anyone. Hostility is in the air, dark and heavy, and the whole class feels it. I try to intervene, but Tina refuses to listen to me. I admit that I can't find the right words to explain the assignment, and I ask another student to work with her. That student is also frustrated, and I realize that their frustration really has to do with matters other than English. The anger slowly subsides and the tension eases. Sometimes it's healthy for someone to explode; others may be frustrated, but when we all get involved, we feel better.

I glance at the clock and tell myself to keep up the pace. A young girl reluctantly comes up, and we begin discussing the personal experience she is writing about. It concerns her boyfriend. She asks me not to talk in such a loud voice. I'm not, but I lower my voice anyway and offer suggestions. She is embarrassed and yet she is dying for an audience. I read silently for a moment and tell her, truthfully, that I am moved by the sensitivity in her writing. She decides to write more—to take a risk in writing—and she goes back to her seat with her mind full of ideas that I never even had to give her.

Ten minutes before the class ends, a student gets the bright orange calendar book from my table and begins to pass it around. It is each student's responsibility to sign his own calendar each period (that's how I keep track of attendance) and jot down the page number of his current assignment (that's how I keep track of progress). At the end of class, the students get up to leave, knowing what they must do before the next class. If any names are left on the board, they may catch me in my office or in the Writing Lab where I have scheduled hours. As I leave, I am followed by eager students who have last minute questions that simply can't wait. Even the ones who *hate* English are excited because they are working on their own writing.

[Reprinted from the spring 1982 SCWriP Newsletter, the publication of the South Coast Writing Project. Rose Brown was a SCWriP 1981 Fellow.]

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Letters

TEACHING THE LITERATURE OF THE HOLOCAUST

Dear Editor:

Thank you for the profoundly inspiring article by Julie Swan Hatoff who developed the course on the Literature of the Holocaust ("Lest We Forget or They Never Know," *i.e.*, December 1982, p. 3). In a time when humanism as a value is appearing to lessen, it is heartening to see it exemplified by an instructor who demonstrated ingenuity, skill, and courage in her enterprising endeavor. Reading this, we are again reminded that the process of learning, the acquisition of facts, and the dissemination of knowledge can only have meaning within a human context. Ms. Hatoff succeeded brilliantly in this.

Sincerely yours,
BEVERLY J. YOUNG
Oxnard College

Dean Editor:

Three cheers for "Lest We Forget or They Never Know" by Julie Swan Hatoff. Community college teachers are so often awash in angst about shrinking enrollments, so preoccupied with burnout (I have never forgotten what a central California teacher once told me that the late William Saroyan's appearance at his college had been attended by about ten teachers: "If it had been a seminar on investments, everyone would have been there.") that they forget that the most obvious and most basic and most valuable thing about teachers/teaching remains true. What is that? Well—if you KNOW something, you teach it to someone.

Mrs. Hatoff knew something that she felt her students needed to know. Better yet, Ms. Hatoff LEARNED something that her students needed to know—learned, that is, after her degree, just because she loved learning things.

I gather from all evidence that she felt students needed this so much that she badgered her school until it allowed her to teach things. Teachers should teach what they believe in. Teachers should play to their strengths. Anything less is shortchanging the students. This is the same in expansive and constrictive times. Curriculum aside, formulas schmormulas. If you know something worth teaching, you find a way of teaching it.

Sincerely,
JIM MOORE
Mt. San Antonio College

THANK YOU, ANN RUSK

Dear Editor:

Ann Rusk's letter printed in *inside english* (December 1982) prompts me to thank her for taking the effort to write the letter and send it to *i.e.*, thereby enabling me and many others to hear an encouraging voice in the seeming wilderness. She has done me a service by saying what I believe and feel, and doing it better than I could.

I confess that I did not read the Ron Stotts article ["... Writing Right and Left ....," *i.e.*, October 1982, pp. 1, 4-5] that Ms. Rusk's letter comments upon; I saved the article to read during semester break and then discarded it, not really knowing why until I read Ms. Rusk's letter. Always interested in the nature of the human brain, I first thought I might learn something from the article that would help me better my teaching of composition, but as time elapsed and the article lay staring at me from the shelf, I began to have my doubts, even fears. Ms. Rusk's letter shows me that I was wise to skip the reading, especially since I do not need one more person telling me that I'm a lousy teacher because all my students do not respond uniformly and well to my methods or even to me; I continue to be agitated by people yelling "Eureka!" Ms. Rusk's letter calms, reassures, restores the conditions I need to continue grappling with teaching challenges. Now I know that another person is "out there" who has discovered what I myself have discovered from hard, long experience: that there are likely to be no *new* breakthroughs, large solutions, and so on.

As one of my favorite columnists, Charles McCabe of the *San Francisco Chronicle*, wrote recently, he distrusts any innovation that isn't at least ten years old, and then he remains doubtful. I, too, am skeptical about "new" discoveries, approaches, methods, etc. that issue from English conferences and the various publications. I certainly believe that we all must continue to think hard about teaching difficulties and to search for the ever-elusive solutions. New information that will help us better our understanding and close the gap between us and our goals is very welcome, but what continues to sustain me and what I continue to come back to in my own thinking and searching is what Ms. Runk has discovered: "... there is no answer. ... The problem seems to be simply complex, requiring an intelligent, sensitive, alert, and dedicated individual. ..."

Dear Editor

Ann Rusk congratulates those of us who "carry on each day," and I accept her congratulation and return, once again, my thanks for her letter.

Sincerely,
BERNARD E. MORRIS
Modesto Junior College

TV OR NOT TV

Dear Editor:

I concur with James Moore's findings about the effective teaching of television courses ["Television and Education," *i.e.*, December 1982, pp. 1, 8]. I have just finished teaching the same course he writes of—"The American Short Story"—for Moorpark College. I, too, used the pedagogical techniques he did: six working meetings with students; lectures on elements of the short story, each short story read and viewed, and each author represented; class discussions and reports; and much essay writing—at least one essay per story (often two or three short essays) prepared in response to study questions I devised, answers to which formed the basis for class discussion.

On the other hand, I feel that Gordon Taylor ["Television Versus Education, *i.e.*, December 1982, pp. 1, 6] mistakenly sees television as a replacement for, not an adjunct to, the teacher, and thus condemns television as a tool of education. He argues what does not need arguing: "... the teacher in front of a class can accomplish things that are simply beyond the abilities and capacity of the tv set ..." Whoever said otherwise? But likewise, tv can accomplish things a stand-up teacher cannot, such as present a transmutation—in a sense, a totally new work—into film of a written short story, providing a basis for illustrating the advantages and limitations of each medium.

I do agree with Mr. Taylor that tv alone cannot be the total educator. The tv course IS vulnerable in one important area: in the failure of the very component Mr. Taylor champions—the teacher. Some teachers feel, as some students do, that a tv course requires only the flick of the on/off switch and two can't-be-helped trips to campus for prefabricated objective-question midterm and final tests. Under these circumstances, tv courses have little to do with education. But the same can be said for any (non-tv) course taught by sluggish or unprepared teachers. I would not dump out the baby with with the bath. Tv can be an effective teaching tool. I would dump the bath where it belongs—on the teacher.

Sincerely,
JUDITH RAMOS
Moorpark College

ECCTYC'S STATEWIDE CONFERENCE SET

Plans are underway for ECCTYC's Statewide Conference to be held 3-5 November 1983, in La Jolla at the La Jolla Village Inn. Events will include presentations on classroom-based research and on professional renewal—options for continuing our professional growth and enthusiasms. A special panel is planned for English department chairs on managing English departments in an era of crisis. Also planned is a continuation of the 1981 Conference's highly successful informal discussion group on reading enthusiasms, to be expanded to include discussion groups on creative writing and on texts and text-writing. Between and after sessions, participants will have ample opportunity for informal meeting and mixing.

The La Jolla Village Inn, located near the University of California, San Diego campus, will provide conferees with courtesy limousine service to and from the San Diego airport and courtesy evening transportation to and from downtown La Jolla with its many fine restaurants and shops. The Inn itself has facilities for swimming and tennis and is located within a short walk of a major shopping center.

The May issue of *i.e.* will detail further information, and early in the fall, department chairs will receive complete registration and hotel reservation information to give to interested members of their departments. Please mark your calendar for 3-5 November and check with your chairperson early in the fall semester.

ECCTYC hopes that each community college in California will send two or three representatives to its Statewide Conference, the only conference devoted exclusively to the professional concerns of California community college English instructors and departments.

WHAT I DID WHEN . . .

Gobbledygook in the Classroom

By SHIRLEY SYKES
San Diego Mesa College

For part of a unit on language, as an antidote for the post-term-paper doldrums, or as a response to a class's overuse of jargon in an effort to impress, I find a class session or two on gobbledygook both practical and enjoyable. First, in small groups, the students attempt to decipher a number of examples of common expressions, famous quotations, or well-known adages wrapped in gobbledygook. (A good source for such examples is Richard D. Altick, *Preface to Critical Reading*, 5th ed. [New York: Holt, Rinehart and Winston, 1969], pp. 113-114.) Next, students work together in small groups, with dictionary and thesaurus, to create restatements of "A rolling stone gathers no moss" or "Birds of a feather flock together." For the next class session, students bring in two or more examples of gobbledygook of their own devising. Volunteers put their creations on the board, and the class attempts to decipher them. Amid all the fun, students learn the invaluable lesson that jargon and excessive Latinate expressions obscure rather than illuminate meaning.

Here are a dozen of my students' creations for you to figure out:

1. A cycling precambrian metamorphosed igneous nonmetallic mineral structure lacks the propensity to accumulate quantities of scaly matted fungal vegetation.
2. Alated, bipedal, feathered vertebrates of different origins concomitantly assemble in an array of complementing factions.
3. The source of aesthetic pleasure is irreducibly as plumbless as the dermis membrane.
4. A particularly rigorous demarcation of a sweet organic substance has been apperceived to succor a medicament to be ingested for descent in an approximated vertical tract of living organisms.

5. A bovine which is normally limited to travels of the earth's surface self-propelled itself onto a trajectory of interplanetary cosmic space, resulting in a detailed circumnavigation of a lunar surface.
6. The injudicious dolt and his opulence come to be expenditiously disarticulated.
7. It is quite possible for one to take a position at the front and guide, in its travel, a large herbivorous mammal. However, it is another matter to force said creature to partake of a substance of nourishment and replenishment that is neither gaseous nor solid.
8. For the preservation of their corporeal comfort, it is advisable for some not to remain in locations where dietary substances are prepared. Such a vicinity where calescent temperatures may reach extremes may be too harsh on frail persons.
9. The shining gleam that comes and goes in flashes, as minute and small in degree, size, quantity, dignity, importance, or power, of a self-luminous celestial body at such a great extent from the earth that it appears as a point of light causes questions concerning the degree or extent of what it is.
10. Grant or bestow upon me, either by formal or informal action, the quality or state of being independent; otherwise, if no one has the power invested in them to influence or command that my demand be carried out according to my terms and conditions with absolutely no uncertainty, then grant or bestow upon me a permanent cessation of all my vital functions.
11. Position your officially coined or printed currency in the general location of the cavity bounded externally by your lips and internally by your pharynx.
12. The constant, dedicated, unfailing removal of all that which begrimes, besmears, or in any way implies extreme offensiveness or, in other words, an accumulation of that which is rotten or stinking or repugnant to a person or persons who are used to and/or expect that which possesses mellifluous qualitites, in fact, indispensable when attempting to achieve divine, pious, orthodoxly devout practices.

Did you figure them out? Not sure? The key will appear in the May 1983 issue or you can write for a key, if you cannot wait.

ECCTYC'S COMMUNITY COLLEGE TEACHER EXCHANGE PROGRAM

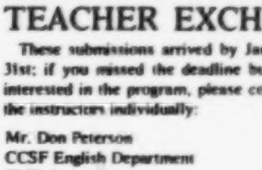
These submissions arrived by January 31st; if you missed the deadline but are interested in the program, please contact the instructors individually:

Mr. Don Peterson
CCSF English Department
50 Phelan Avenue
San Francisco, CA 94112
Office phone: 415-239-3385
Home phone: 415-338-3820
Office hours: MWF: 10-11, 12-1
TTh: 9-9:30

Area preference: San Diego
Time preference: Year (will consider semester)

Ms. Virginia Fick
Los Angeles City College
855 North Vermont
Los Angeles, CA 90029
Office phone: 213-669-4234 or 4252
Home phone: 213-792-1687
Office hours: M-F: 10-11
Area preference: North Coast (Eureka), North Central
Time preference: Semester

Mr. Marcus "C" Lopez
Solano College
P.O. Box 246
Suisan City, CA 94585
Office phone: 707-864-7000 EX 476
Office hours: MWF: 10-11
TTh: 11-12
Area preference: Visalia, Mendocino/Redwood
Time preference: Year (will consider semester)



The following are persons who wrote ECCTYC in 1982; though they did not resubmit their names, they may well still be interested in exchanging, if you contact them:

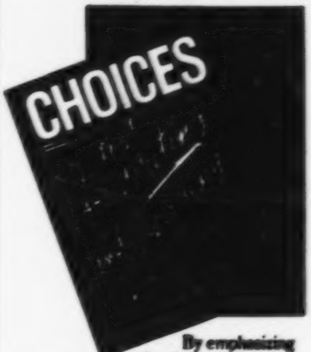
Mr. Mark Edelstein
Palomar College
San Marcos, CA 92069
Phone: 714-744-1150
Area preference: Northen California

Ms. Jan Wall
Laney College
900 Fallon Street
Oakland, CA 94607
Phone: 415-522-7221

Ms. Evelyn Metcalf
Modesto Junior College
Modesto, CA 95350
Phone: 209-526-2000

Ms. Kay Deaton
Professional Development, Chair
Cypress College
9200 Valley View Street
Cypress, CA 90630

ECCTYC hopes that this group of people will be the beginning of an active exchange program in our community colleges; if we can be of further assistance in helping to effect an exchange, please contact William Decker, College of the Sequoias, Visalia, CA 93277



Outside of Boston...

The writing-reading connection – a new text with an integrated approach to composition

CHOICES
A Text for Writing and Reading
Lila Fink, Phyllis Levy, Charlotte Miller, and Gwen Brewer, *with* Andrea White
all of California State University, Northridge

Paper/c. 512 pages
Now available for examination

By emphasizing the close relationship between writing and reading processes, this rhetorically organized text helps students achieve language competency. Within each unit the authors introduce reading strategies which are then applied to three model essays; these are followed by a series of complete, unified assignments on the writing process. The authors apply this effective approach to narration, description, and seven patterns of exposition, giving students skills they can use with all the forms of writing they might face during their college careers.

- **Rhetorical organization** makes this text particularly appropriate for Freshman Composition
- **Complete writing tasks in each unit** involve students in the process of writing a whole paper
- **Thirty readings,** arranged by increasing level of difficulty, illustrate each reading strategy
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- **Data sheets** within each writing lesson make students aware of the relationship of voice and content to intended audience

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1982's Reader of the Year

THE BEDFORD READER

edited by X.J. Kennedy and Dorothy M. Kennedy

The Bedford Reader, our premier publication, was an immediate bestseller. In ever-growing numbers, composition instructors everywhere continue to praise it for its well-chosen selections; its wise and witty editorial apparatus; its commissioned essays by professional writers, each with an accompanying "Postscript on Process" on how the essay was written. If you are not already using *The Bedford Reader* in your composition classes, the chances are that you know people who are. Ask them how they like it.

1982 589 pages Paperbound $8.95 Instructor's Manual

Challenging, Rewarding, and Teachable

A WORLD OF IDEAS: ESSENTIAL READINGS FOR COLLEGE WRITERS

edited by Lee A. Jacobus, University of Connecticut

A World of Ideas is based on the premise (borne out by the editor's experience) that freshman writers *want* to deal with substantial material and *can* deal with it given adequate aid and encouragement. This unusual composition reader contains 28 challenging and rewarding selections by some of Western civilization's major thinkers, from Plato to Thomas S. Kuhn. The selections are arranged chronologically within five sections corresponding to major areas of Western thought: politics, psychology, science, philosophy, and the arts. With its extensive editorial apparatus, *A World of Ideas* helps students develop their reading, thinking, and writing abilities while it exposes them, as no other composition reader does, to the life of the mind.

In a detailed instructor's manual, Professor Jacobus shares his own in-class experience with each selection and offers suggestions for teaching it and many additional writing assignments.

March 1983 656 pages Paperbound $11.95 Instructor's Manual

Students Will Write About This Book

LIFE STUDIES: A THEMATIC READER

edited by David Cavitch, Tufts University

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edited by Ann Charters, University of Connecticut

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March 1983 1264 pages Paperbound $12.95 Instructor's Manual

Legislative and Educational Ramblings

By GORDON TAYLOR
Yuba College

I imagine that it is no news to anyone that the State's budget has a deficit of $1.5 billion give or take a few hundred million here or there. Our new governor, Mr. Deukmejian, has proposed and the legislature has disposed: they have presented a revised budget for fiscal 1982-83 to the people, as they say, of the State of California, the result of what was called a bipartisan effort. The budget cuts back on the monies that had been allocated to many agencies by Governor Brown's version: $80 million from the schools, $11 million of that from the community colleges (CC's). The changes mean that the University of California (UC) and the California State University and Colleges (CSUC's) have had to assess their students an additional, special fee for their spring term. The CC's will have to absorb their cuts in other ways which at the moment are unclear. The revision managed to get rid of only half of the deficit. The Governor will plan next year's budget to absorb the rest. That is the picture for the short term. For the long term, who know what we will be able to work out?

The causes of the state's lack of money are many, and the people who make the proposals intended to rectify all the resulting problems are not likely to face those causes. Proposition 13 has certainly reduced the amount of money available to run the schools and other agencies. It is as though it had just been passed: we are only now having, really, to adjust to its restrictions. The counties felt its effects, somewhat, earlier on and then turned to the State to rescue them. The State had been taxing away and had a huge surplus. That is now gone, and the State, too, is beginning to have to make the necessary changes. It will probably take us another three or four years to make things finally work out. But to blame the proposition is to avoid the real issue: why did the voters approve it in the first place? People who work for the government find it congenial to call the voters at least shortsighted if not actually benighted, but that is not really the issue either. The sense of the thing is quite simple: the government was collecting too much money and spending too much. Whether one agrees or disagrees with this view naturally depends on one's point of view, and it may very well be that Proposition 13 did not have the effect that the voters intended, but few people have attempted to discover their motives. On the other hand, it may have had more or less exactly the desired effect, and the government people refuse to believe so. It does seem, though, that a number of people—for differing and conflicting reasons—wanted the government and its various bureaus to reform themselves, and we are only now, five years later, suffering enough to be forced into changing for better or for worse. There is, though, one absolutely safe thing to say: we are, all of us, to some degree inconsistent: it is all right to cut back, but don't you dare touch my program. To say the least, the issue is cloudy. In addition, we all know that the economy is in lousy shape: there are just not as many things or as much of them around to tax as there used to be.

Now, because of the lack of money, much of what we do, or think we do, is being called into question: provide a free or cheap education for anyone who wants it, set up courses and programs on demand, use the schools as therapeutic institutions for both individuals and society, train people vocationally, graduate students both literate and illiterate. For a long time, we have simply taken for granted those things that we usually do or want to do, that whatever we did was the right thing. It seems to me, though, that we ought to be debating the rather more inclusive questions, ones that are fundamental and philosophical: what should our schools be? what is the nature and purpose of education? All the others would then resolve themselves as they relate to these. (I am obviously dreaming this scene: no one has ever been able to accuse us of being consistent, of following logical paths.) We are much more likely to define education and the schools in a backwards sort of way. "Should we offer recreational courses?" we ask. "Can we afford to?" comes the reply. "Are we doing enough for students?" "Can they get jobs?" we are asked. Politics enters the fray. "Is my group getting a fair shake?" Fairness, of course, is in the eye of the beholder. The legislature now decides these questions for us by the way in which it allocates money.

The Governor's budget for fiscal 1983-84 does not do much for the CC's. He would cut their allocations by $108 million while $111.7 million would be raised by the proposed semester fees: $50 for students taking six or more units, $30 for those taking fewer than six. How this money would be distributed is still unknown although local districts would keep $2.2 million for administrative costs (I suppose that means the costs of collecting the fees in the first place). The budget provides nothing for the cost of living nor for financial aid. Next year promises to be leaner than this year, depending largely on a district's reserves, which also will soon be depleted if the State does not take them away first.

Remedial courses are taking their toll. According to the report "Promises to Keep" (a pretentious title if there ever was one), put out by the California Postsecondary Education Commission (CPEC) on remedial education in California, UC spent in 1980-81 just under $6.6 million on remedial education (including English as a Second Language (ESL), which amounted to approximately $400,000 of the total). The CSUS's spent $9.3 million ($1 million for ESL), and the CC's, $66.3 million ($6.7 million for ESL). Total: $82.2 million, not much less than the entire budget for the CC's. In English courses (mathematics courses were also included), for example, of all students enrolled in English at UC, 15 per cent were in remedial English; 10 per cent at the CSUC's; and 45 per cent at the CC's. And thus the system lurches along doing its job more or less, succeeding less or more, soaking up money, which would not be a bad thing—we could have lots of fun at it—if there were endless supplies of money around.

Other people also seem to agree that if the schools were to shape up, the public would give them more money. Bill Honig's victory over Wilson Riles and Gary Hart's winning his senator's seat are seen as indications that the public wants things changed. These two are talking about reforms as more important than money. Some legislative staffers are writing a list: some modifications of tenure so that districts can fire incompetent teachers more easily; simplifying the way schools are paid for: basically getting rid of categorical programs ("Is my group getting what it deserves?") and giving something like block grants, which at the same time would allow local people more autonomy; establishing standards of performance for students, teachers, and administrators. They talk, also, of shifting the bonehead courses to the high schools and requiring the student to meet some standard to enter college. With Senators Gary Hart (D., Santa Barbara), chairman, and Ed Davis (R., Canoga Park) on the Education Committee, we are likely to see some fireworks if not real reform. Earlier on, Senator Davis said he would refuse to be on the Education Committee if it were stacked, as in the past, in favor of the teachers' unions. Some legislators are getting to buck the educational lobbies, the California Teachers Association (CTA) in particular.

The State's proficiency test for prospective teachers, the California Basic Educational Skills Test (CBEST), was given recently and about a third of those who took it failed. I do not know if that is a typical figure for professional proficiency tests in general, but I find it rather disturbing although not greatly surprising. It is disturbing mainly because it is not a test of one's professional knowledge of things like the law or medicine or auto mechanics, but of something more like what every college graduate ought to know. It is not greatly surprising because of the generally acknowledged standards or nonstandards that we have set. In these times, it is conceivable that a third of all college graduates would fail it. One wonders. On the other hand, only a third of the people from ethnic minorities passed the test. But things may not be as bad as they seem: the critics of the test came to the rescue. Obviously, if the many people fail a test, then there is something wrong with the test and, furthermore, it is ethnically and racially biased. These are, of course, specious charges at best. People who teach ought at least to know the basic material of what they teach just as other professionals must know their material. The test is, as its title says, basic.

So that you may know with whom we must deal, here is a list of the member on the Legislature's Education Committee:

Senate (eleven members): Gary Hart (D., Santa Barbara) Chairman, John Seymour (R., Anaheim) Vice-chairman, Paul Carpenter (D., Cypress), Ed Davis (R., Canoga Park), Ralph Dills (D., Gardena), Wadie Deddeh (D., Chula Vista), Jim Nielsen (R., Woodland), Ollie Speraw (R., Long Beach), Walter Stiern (D., Bakersfield), Art Torres (D., Los Angeles), Diane Watson (D., Los Angeles). Room 2037, telephone (916) 445-2522.

Assembly (fifteen members): Teresa Hughes (D., Los Angeles) Chairwoman, Jack O'Connell (D., Santa Barbara) Vice-chairman, Doris Allen (R., Cypress), Charles Bader (R., Ontario), Marian Bergeson (R., Newport Beach), Bill Bradley (R., Escondido), Robert Campbell (D., Richmond), Steve Clute (D., Riverside), Gray Davis (D., Beverly Hills), Sam Farr (D., Monterey), Tom Hayden (D., Santa Monica), Pat Johnston (D., Stockton), Sunny Mojonnier (R., San Diego), Sally Tanner (D., El Monte), John Vasconcellos (D., San Jose). Room 4112, telephone (916) 445-9431. Mailing address for both: The Capitol, Sacramento, California 95814.

ELITE SYNCOPATIONS
(an English teacher's lament)

There's a strange sync/opation in my right hand
tinkling out a good old ragtime song
while my left hand plunks out notes and chords
which must sound quick but strong—
and I can be
happy in forgetting there's a
heap of utter clutter in my
mind and in my life and in my room
which I am
consciously avoiding
sitting here playing
and ignoring my inevitable doom:
persistencies of paper,
imperatives of books
and a vast corrugation of boxes,
a flotilla of manilla folders
going through which
would take at least a blue moon of equinoxes,
trying to de-
cide where to file this,
or will I just pile this
in the closet per my usual practice?
Unlike music, life does not afford
a rhythmical measure, a euphonious chord
for everything in thought and act.
I would really adore
a bar in four/four,
no matter how many notes would have to fit inside,
for at the end of the piece
all the syncopation would cease
and my rage for order would be satisfied.

SCOTT GIANTVALLEY
Golden West College
Los Angeles City College
Los Angeles Harbor College

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A COMPOSITION TEXT FOR TEACHERS FROM ALL DISCIPLINES

By STEVE WATERWORTH
El Camino College

At one time or another, most English teachers have heard the complaint, "Why aren't you people in the English Department teaching students to write?" And the equally familiar riposte from outraged composition teachers goes, "Teaching effective writing is the responsibility of other teachers as well." But what do other teachers who have not specialized in composition do? Given a desire to teach students effective writing skills, how can such a teacher proceed? Where does he begin?

Although a mere thirty-two pages, Mr. Norman C. Najimy's *Measure for Measure: A Guidebook for Evaluating Students' Expository Writing* offers an instructor an intelligent, balanced, and "measured" approach to the task of teaching composition—particularly for instructors who have not specialized in composition or who do not have the experience. Mr. Najimy, who edits the book, conveniently divides his guidebook into two sections: evaluation techniques and applications with examples. The first part contains the actual evaluation method; the second part offers some helpful student models, complete drafts, instructors' comments, and student revisions.

Although Mr. Najimy's suggestion that instructors urge students to consider writing as process is not original, he adds an interesting twist. Not only do students go through a series of steps—prewriting, draft, revisions—but instructors follow a definite sequence of steps as well. They consider such factors as providing students enough information about a topic, anticipating problems with the assignments, demonstrating solutions, providing clear directions, and allowing students sufficient time to edit their completed drafts.

Once teachers have prepared the student for a composition and have received a final draft, what should teachers do then? How do they evaluate the essay? The editor offers a series of practical steps: commend successes, explain methods for correcting weaknesses, duplicate particularly effective essays, read these essays, display them, perhaps even publish a class journal. To answer the question, "What particular aspects should I emphasize?" the editor suggests dividing the composition into five categories: content, organization, diction, sentence structure, and form. He observes that instructors may wish to emphasize a particular aspect of the composition—say diction—without ignoring the other four elements. And through this emphasis, students gain a greater awareness, a greater appreciation of the particular aspect.

Further, Mr. Najimy makes a point that any teacher evaluation must deal with content and not mere mechanics such as spelling and punctuation. And although this practical advice may be familiar to English instructors, for teachers from the other disciplines, it is advice wisely offered, for nothing is easier than hiding behind proofreading symbols. He also cautions instructors to have definite reasons for suggesting stylistic changes. And, of course, any suggestions must be offered positively. An instructor might say, "Reverse the order of details for better emphasis," instead of, "Weak organization."

I found Mr. Najimy's suggestion of using holistic scoring as a teaching aid an interesting one. Instructors would allow students fifteen to twenty minutes to write on a given topic, collect the writings, and distribute them the next period. Students would then group the essays from one (very poor) to four (superior) and explain their reasons for the scoring. By practicing this technique, students would gain a greater awareness of the essay, how they must consider the whole paper and not isolate one part and think that proper spelling, let us say, is the key to good writing.

For the problem of analytical grading, Mr. Najimy suggests that instructors consider four questions: Does this paper contain certain points of information? Is it organized according to a certain pattern? Is it free of errors in x, y, and z? Does it fulfill a purpose? Finally, the editor considers the potential problem of critical commentary. Mr. Najimy provides instructors with constructive comments and juxtaposes them with less helpful ones. A constructive comment might read, "Your final paragraph starts a new topic; revise it to summarize the details in the body of your paper." Not so helpful would be the comment, "Your last paragraph is completely irrelevant."

Measure for Measure is a useful guidebook for English instructors; however, for those teachers outside the discipline, for those teachers struggling to find a sound and thorough approach to teaching compositon, I recommend this text heartily.

Norman C. Najimy, ed., *Measure for Measure: A Guidebook for Evaluating Students' Expository Writing*, Urbana, Ill.: National Council of Teachers of English, 1981, 32 pages.

BUY THIS BOOK AS A GIFT FOR YOURSELF AND OTHERS

By JEAN B. TRAPNELL
English Professor Emeritus
Los Angeles Valley College

Familiar Mysteries: The Truth in Myth by Shirley Park Lowry is a rich, yet simple tapestry of human beliefs and their effect on human actions and feelings, an extraordinarily interesting and truly "familiar" weaving of the "mysteries" with life's experiences. The author shows her mastery of the breadth and complexity of mythological themes, and has done so in a well-organized way, with the thematic material, as illustrated in the last section, threaded through the book to its conclusion.

The book offers not simply a listing of mythic sytems, as in many books on this subject, or the obvious comparison of one mythology with another; rather, the work shows the relationships of mythological systems to each other in the lives of all people. The author owes a debt to Joseph Campbell, as she indicates in the Acknowledgments, and her book is indeed a worthy and creative offspring of the master.

> James Thayer Addison, who has studied various beliefs concerning life after death, remarks that the folklore of Africa, Scotland, China, Greece, and other areas, reveals a striking unanimity about the nature of the soul, the part of the self we think of as surviving. It is a thin vaporous duplicate of the person himself. Many languages, among them Sanskrit, Hebrew, and Latin, use a single word for the concepts of breath and soul. Addison notes that, when we look at a dead person, the fact that he lacks breath readily comes to mind; the breath or soul, we infer, has left the dead body. Some languages use a single word for the concepts of shadow and soul. In many traditions, souls cast no shadows, for they themselves are shadows. Homer calls the souls of the dead "shades." For Cheyenne Indians, the word *tasoom* means both the shadow of any animate thing and the part of a person that goes to the sky after his death.

The paragraphs that follow this passage (p. 66) discuss the "soul-birds" of Egyptian mythology, the winged angels of Judeo-Christian tradition, and the green birds (souls of martyrs) around God's throne in Islamic belief.

The above excerpt gives, I hope, some idea of the level of language and of the book's theme of the commonality of feeling and myth among all cultures and people. It illustrates the *Los Angeles Times'* characterization of the book in its review [13 June 1982]: "This popularly written synthesis of certain themes in myths, legends, folklore and contemporary tales is welcome. . . . 'Myths help people accept life's great mysteries with serenity rather than with horror,' writes Lowry. She divides the book into four sections, first explaining the symbolic language of myths, then treating heroes, monsters vs. cosmic order and, finally, the problem of death."

The review goes on to praise the author's "remarkably objective" examination of mythic symbols used in the Jewish and Christian religions. The book ranges far and wide in myth and religion, making it especially interesting to students of all ages who are eclectic in their approach to religious beliefs. The second section, on heroes, might be of particular interest to young people today, many of whom are idealistic and rebellious, with no mythic or religious background to sustain them. The hero's age-old travail in the Dark Forest, "The Hero versus the Community," "The Heroic Life-Pattern," and many other discussions in this second section should interest especially those who may feel that theirs is a lonely struggle.

It is difficult to explain the fascination and richness of the material in *Familiar Mysteries*. The book contains accounts of Santa, recent movies, the Osirian mystery play, the Hopi Indians, the Reformation, and countless other subjects that should put it into the libraries and the classrooms of teachers of English, history, anthropology, philosophy—even of art, music, and theater. The practitioners of computer science and high technology may need it even more; the heroes of most space movies and Atari games are mechanical figures—humanized, it is true, by their deft authors, but nevertheless suggesting that machines are more likable, important and intelligent than men and women. This book is a good antidote to that. One sentence in the section on monsters almost describes machines when it speaks of monsters: "In the ancient Middle East, monsters most often represented creative energy, the brute life-force that is once the source and the bane of *organized* life." But those monsters walked the earth and are part of the great human mythology found in this book but to which many people today turn a deaf ear.

The above discussion may seem to suggest that *Familiar Mystries* is a textbook. It is not, although a creative teacher could use it as such (as one could use any good book). It is a book to buy as a gift for yourself or others, to read leisurely, to come back to, to savor its richness and wisdom, and to enjoy its charming and informative illustrations that make he book interesting and attractive. It illuminates much in our lives: our search for order (King Arthur as the Godlike slayer of the chaos monster), our interest in the supernatural, those amazing fertility customs (there's nothing new in our preoccupation with sex), modern politics, and "the magical potency of innocence."

Shirley Lowry, Professor of English at Los Angeles Valley College, is one of those rare teachers who is as fascinated with her subject as her students are. Yes, she has taught mythology, but this book reveals the classroom as the springboard for much extracurricular reading, research, and exciting exploration. It should interest all.

Shirley Park Lowry, *Familiar Mysteries: The Truth in Myth*, New York: Oxford University Press, 1982, 339 pp., $19.95.

PRESIDENT'S MESSAGE

Articulation of ESL Courses

The Liaison Committee on English of the Articulation Council of California is composed of six members each from the four segments of Higher Education: the community college system, the state university system, the University of California system, and the association of private/independent colleges. Members serve staggered three-year terms. At its fall meeting, the Liaison Committee on English discussed general issues involving English-as-a-Second Language students in all segments of higher education in the state for the purpose of establishing some articulation of ESL courses among the segments, roughly parallel to the existing articulation of freshman composition courses and elective English courses. Committee members decided they needed further information from experts in the field before making any recommendations concerning the articulation of ESL courses. Therefore, the members requested that an ad hoc committee be formed, with one member from each of the four segments, to meet and consider ESL issues and to report to the Liaison Committee at its spring meeting. The members further requested that the University of California English Council, the California State University English Council, and the English Council of California Two-Year Colleges recommend one member from their constituencies and that the California Association of Teachers of English-as-a-Second Language (CATESOL) recommend a member from the private/independent colleges.

The ad hoc committee was established over the Christmas holidays. Members of the committee are Johnnie Haferstick of the University of San Francisco, June McKay of the University of California (Berkeley), John Callen of City College of San Francisco, and David Haas of CSU Sacramento. John Callen was selected as chair of the group, responsible for scheduling meetings, preparing the final draft of the report, and presenting the report at the spring meeting of the Liaison Committee on English.

The charge to the ad hoc committee contained five distinct points: 1. To develop critia for establishing course equivalencies of transfer-level courses; 2. To develop recommendations for relationships between ESL programs and other academic departments or programs in terms of oversight of curriculum and personnel; 3. To develop recommendations concerning the question of ESL transfer course from Institute Programs which offer fee-based courses, e.g., through extension or continuing education programs, or others; 4. To develop recommendations concerning the question of special ESL courses which serve as the equivalent of freshman composition such as English 1A, English 100, etc.; 5. To develop a brief statement of the broader political, economic, and social context for the so-called ESL problem in California higher education for which the above are symptoms.

Once the Liaison Committee members receive the report of this ad hoc committee, they will prepare recommendations for the Articulation Council on ESL course equivalencies/transferability among the segments of higher education. When the Liaison Committee reaches agreement on a series of proposals and when the Articulation Council approves and establishes a procedure for implementation, ESL courses will finally be afforded official recognition and treatment equivalent to courses for native speakers. This situation has been a long time coming; hopefully, these final steps in the process will experience no unnecessary delays.

Why is the Liaison Committee moving on ESL matters at a time when we are faced with so many problems affecting the teaching of English? Given the current budget crunch and the efforts at the state-level to defund courses and programs, the committee has decided that it is time to establish the validity of ESL courses in all segments of higher education. ESL must be removed, both on paper and in the people's minds, from the category of remedial education. Remedial courses are those for students who have had the opportunity previously to learn English and who have performed unsatisfactorily. ESL students do not fall into that category; therefore, the term remedial cannot be validly applied to ESL. What levels of ESL will be transferable, what content those levels must include, what grade a student must achieve, what connection must exist between the campus ESL program and the campus English Department—all these questions must be resolved by the ad hoc committee.

JIM CAGNACCI
City College of San Francisco

HOUGHTON MIFFLIN
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ECCTYC

inside english

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INSIDE
inside english

ECCTYC

Looks At
Teaching Tools
And Techniques

The summary has "wide use in school, in industry and the professions, and in practical daily life," asserts Judith Rances, and she details how to teach students the summary process.
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News about ECCTYC's Fall Statewide Conference.
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The ECCTYC Board of Directors spent two days in the spring discussing issues of prime importance to the teaching of English in the two-year colleges. The Board passed several resolutions and examined the role of various organizations in our profession.
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What is the role of LARC?
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Santa Barbara City College English Department tackles the problem of assessment testing.
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Meno's Slave, Gamow's Presses, and GIGIO: Why We Can't Use Computers to Teach English Composition

By PAUL KASER
Kings River Community College

PROFESSOR GEORGE GAMOW estimated that given the twenty-six letters of the English alphabet plus some twenty more common signs and punctuation marks on a prose line of sixty-five positions, the number of different lines possible would be 10^{110}, a figure of mind-wrenching magnitude which Gamow sought to conceptualize by positing as many separate printing presses as there were atoms in the universe (3×10^{74}), all working continuously for three thousand million years, printing at the rate of atomic vibrations (10^{15} lines per second).

At the end of this time the atomic presses would have produced only about *one-thirtieth* of the total possible line combinations.

Experienced English composition teachers hardly need the dazzle of such astronomical calculations to be convinced that the only way to teach their subject is through human brain-to-brain contact—the student and the (human) teacher sharing the alarms and diversions and seeking the targets of opportunity in both their lives. Given this potential for synchronization and flexibility, the (human) teacher can justifiably look on the most intricately programmed language-training computer as a cretin.

Yet hardware-hungry institutional governors continue to snap at almost any bait dangled by profit-taking futurists in the "teacher-proof" instructional machine market.

Before looking at some recent examples of such computers (and so that we might not be accused of indulging in a paleolithic sulk on the threshold of Technology's Solution to All Our Problems), we should note that the argument is not that computers have no place at all in the English teacher's world. Spelling lists, for instance, can be taught through rote key-punching. A few very simple grammar rules can be similarly drilled. Even in these primitive efforts, however, the initial instructions to the computer will comprise nearly as much "literature" as the drill itself, making the content seem subordinate to the style.

Among the absurd claims made by composition-computer hawkers these days are those for a system called *Story Maker*, which one proponent touts as able to "engage students in a creative story-making exercise." What does it actually do? It allows the student electronically to cut and paste sentences stored up in the computer's memory banks.

The bizarre effect of this is that the student "controls" the direction of the story but not the story itself. Woe to the one who wishes to nuance a programmed story by inserting his or her own experiences into the "composition." There can be no deviation from the computer's literary menu list.

Is this a program to encourage creativity? It is mere game-playing, and at a very low level.

A more ambitiously ill-conceived composition-computer program, developed at the U.S. Air Force Academy, proposes to involve students in, as one reviewer asserts, a "Socratic-type" (apparently better than merely "Socratic") dialogue, using questions from Aristotle's enthymeme. The student feeds her paltry thesis into the Aristotelian-Socratic-Air Force computer, and the machine blinks questions that, ostensibly, demand the student think more profoundly about her subject. Imagine the time this could save the teacher.

Of course, to accept the efficacy of such a program, one must also accept the orthodoxy of Aristotle's deductive,

syllogistic approach to learning (a system strongly refuted by Bertrand Russell and other teachers of our century) and, adhering to this Aristotelian dogma, one must also accept that a computer fed on the rhetorical bones of the theory will be able to stay a jump ahead of the student's sinuous thought patterns and thus lead him gently toward the light.

Can a machine be Socrates? A glance at Socrates' "The Meno" (by no means the most subtle example of Socratic flexibility), in which the Great Teacher induces Meno's slave to "recall" principles of geometry, should demonstrate the speciousness of any claim that a computer can pursue the Socratic method with a student.

If Socrates lamented the loss of honesty and clarity when ideas became scripturally rather than orally exchanged, what would he say of this tertiary stage of communication—programmed wisdom?

Another elaborately vapid bit of composition computerization is *The Electric Poet*, developed at Florida International University. Advocates of this system giddily claim that at last a machine has been developed that can teach students to "create" poetry. One reviewer of the state of the art gasped that *The Electronic Poet* represents a "blissful marriage of technology and poetry," offering a "truly unique literary experience." Perhaps it is not entirely inappropriate to describe this program in sophomoric double redundancies, for the system itself is both sophomoric (in its facilely achieved euphoria) and redundant (in its syncretistic disordering of art forms).

With this "teacher," the student "poet," freed from the quaint burden of communicating anything sensible or moving to another human being, punches up letter-scrambles on the screen. The computer, as excited by gibberish as by ideas, responds by splashing symbol-keyed colors and shapes onto the screen.

It is all very flashy, kinetic, and "modular" (though essentially not different in conception from those plastic, light-curved stereo speakers that blush in response to woofer and tweeter palpitations), and it has absolutely nothing to do with teaching student-poets the beauty and order of their art. It is gadgetry for titillation; as a teacher, it is less helpful than PacMan, which, if nothing else, at least rewards the player for correct responses. It is all style, and the content be damned. English Department Chairpersons would do well not to let their school boards see this one.

Computer programmers and salesmen use the acronym GIGO (Garbage In-Garbage Out) to designate "writers" who spend most of their time programming their machines to feed back drivel with justified margins. The experts know that no machine and no deluge of complex software is going to change a poor writer into a good writer.

No computer could teach even a six year old with a subnormal vocabulary of, say, three thousand words, how to express in writing his or her experiences. As Gamow demonstrated, as any composition teacher knows, such a writer's potential for unique expression is far beyond the ability of any computer to monitor. Only another human being can do that.

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Letters

THE WHOLE THING

Dear Editor:

The article in your March 1983 issue entitled "The Hidden Joys of One to One" by Rose Brown was most interesting. It gave me a much better understanding than I had previously had of what a conference-centered composition classroom is really like.

I was interested to note that the article's author uses a textbook entitled *The Whole Thing* by Janet Abbott, which is published by Prentice-Hall. Your readers might wish to know that they can obtain more information about this book by contacting Professor Abbott at Hartnell College in Salinas, California. If they wish to obtain a copy of the book itself, they can contact me directly at Prentice-Hall.

Thank you again for an interesting and stimulating front page article.

Sincerely,
J. PHILIP MILLER
Editor—English
Prentice-Hall, Inc.
Englewood Cliffs, NJ 07632

TV OR NOT TV—AGAIN

Dear Editor:

In response to Judith Ramos's letter (*inside english*, March 1983) about the two articles on tv, I would like to say that she and I do not basically disagree. I should also perhaps clarify a point or two. In my article, I had neither the time nor the space to explain the details that I would have liked to, and so some of them may be a bit vague. It seems clear, though, that James Moore and I do not disagree on tv's advantages. Tv is a device to be used when it is appropriate, as Ms. Ramos says; not the great educating medium that many educators have said, in explicit terms, that it is. Many people have suggested that tv (and now the computer) is the wave of the future and that the teacher should be only an adjunct, at best, to the use of it; many people have said that technology is making the teacher obsolete. Educational publications routinely print articles on the subject; skills centers and media centers have tv at their very core. The teacher does need to be defended.

It is no doubt true that the sluggish or unprepared teacher is little more effective than the dead hand of tv, but the students still react to this same live teacher in much different ways (and, I suspect, more beneficially for those students) than to the tv set.

As to educating students—and I mean it in the traditional sense of drawing people outside themselves and confronting them with new and often difficult situations and ideas, different views of things and new possibilities—I believe that tv is almost useless except to show them pictures that relate to the act of educating them.

Theater and dance, the visual arts, are a different matter as James Moore has so ably pointed out. These things are meant to be seen, and, lacking live performers, tv is the next best thing. I also think that Kenneth Clark's series, "Civilization," is an outstanding success that also serves to show the extreme limitations, even the slight silliness, of David Attenborough's series, "Life On Earth," whose only redeeming feature is the beautiful and intriguing pictures that he was able to show us, that were shot, no doubt, with great difficulty and patience. Tv definitely has its uses, but, as I have said before, they are limited.

Sincerely,
GORDON TAYLOR
Yuba College

FILM IN THE CLASSROOM

Dear Editor:

James Moore ["Television and Education," *i.e.*, December 1982, pp. 1,8] and Judith Ramos ["Letters," *i.e.*, March 1983, p. 2] have shared their success using the "PBS Series on the American Short Story" in their American short story courses. I wish to share my success using one story in the series, "Barn Burning," in my introduction to literature course.

In Faulkner's story, Mr. Snopes, father of our protagonist Sarty, has no redeeming qualities. Faulkner's development of his character is completely believable. Always as cold as his pebble-colored eyes, as hard as his iron-gray brows, as shallow as his shadowless silhouette, as vicious as his claw-like hand, Mr. Snopes exhibits only contemptible behavior that ensnares Sarty in several crises before Sarty courageously betrays him: he has a higher loyalty than that to his father.

Yet in the dramatized version, shortly before the betrayal, Mr. Snopes and his sons share a tender moment when Mr. Snopes cuts and serves finger food to Sarty and his brother.

We all like to find some good in everybody, and my students appreciated this scene. One student's appraisal of it emphasized a great distinction between the story and the film: "It was like breaking bread, like a last supper." In the context of the film, it was like a last supper.

We considered the inevitable questions raised by this idea: 1. Does a last supper and then a betrayal suggest an analogy? 2. Was Mr. Snopes a Christ figure? 3. Was Sarty a Judas? We decided that even though the film is not Faulkner's story, it is a valuable aid in helping us to understand the questions raised by the story.

HELEN E. HARRIS
Mt. San Antonio College

SURFER'S SONG

(Or: Where's My English Class Today?)

Silhouettes against the sun,
Great black half-notes
Undulate in anticipation
As the irrepressible crescendo
Swells with rhythmic harmony
To the melody the surfer plays
In concert with the sea.

E. B. LEYSON
Fullerton College

IS THIS THE SUMMER?

If you aren't teaching summer school, perhaps this is your opportunity to participate in the community college section of the UCLA Writing Project, June 27th through July 29th. This is the summer and the project for you if you have been looking for

- professional renewal and stimulation
- a chance to work on your own writing
- fresh approaches to teaching ESL and basic writing students
- ways to qualify more students for transfer
- ideas for cross-curricular writing
- expertise in using peer editing groups
- the latest in research and techniques, e.g. imitation and modeling

The UCLA Writing Project meets Monday through Thursday from 9 to 3. Participants enroll in both English 272 and English 300 and receive 8 units of graduate credit. The tuition is $190; there are a limited number of tuition scholarships.

For further information, please fill out and mail this form to the Office of Academic Interinstitutional Programs, 1332 Murphy Hall, University of California, Los Angeles, CA 90024. Or call us at (213) 825-2531.

Please send me more information about the UCLA Writing Project Open Program, community college section.

Name Campus Home Address (Please include city and zip)

A STRATEGY THAT WORKS

Teaching Communication Skills Through the Summary

By JUDITH RAMOS
Moorpark College

Americans have an inveterate fondness for the gimmick, as witness the preponderance of "How to" books, magic ingredients, and "secrets" of everything from quick weight loss to instant wealth. In the teaching of college English, too, we constantly seek fool-proof new techniques to effect the metamorphosis of the student from fuzzy-thinking, disorganized, ungrammatical writer to logical, concrete, cogent communicator. Seminars in teaching college English present salvationary innovations for imparting thinking, reading, and writing skills with a minimum of essay-correcting effort. While I do not believe that the king-size-new-improved method exists, I strongly attest to the value of teaching one genre of writing, the summary.

Writing summaries trains students to read and, concomitantly, to think analytically, forcing them to identify and distinguish between thesis, major points of argument, and secondary or synonymous development. It polishes students' writing, for if they must recreate material in a fraction of the original, they must learn to formulate an accurate and comprehensive thesis statement, support it with substantiating points in some logical order, and glue together the whole with techniques of coherence necessary to all flowing writing. It proves to students the practical need for knowledge of grammar use, as the concentrated form of the summary requires them to substitute dependent clauses for sentences, prepositional and verbal phrases for clauses, and single words for phrases. Finally, writing summaries challenges students to widen their vocabulary, as they seek exact and, if possible, one-word synonyms for ideas expressed in more leisurely wording in the original.

I personally blur the distinctions between summary, precis, and abstract, ignoring prescriptions and proscriptions about length, order of point, treatment, tone, and whatever else to others distinguishes one from the others. Students can make fine distinctions as needed later in their lives. I describe the summary as a condensation (one-tenth to one-fourth) and recreation in one's own words of the essence of an original piece of writing. The summary is a brief restatement, not an evaluation or commentary. The student must be true to the original statement, no matter what he thinks of it. (Later one can do variations on the summary by teaching the summary-critique or the synthesis of two or more works.) If the original words, phrases, or sentences cannot always be reworded as well as they appear in the original, the student quotes them, learning, therefore, how to work exact quotes into his own text and learning to disdain plagiarism—points also taught in the writing of the research paper.

I teach summary writing in both my remedial English and freshman composition courses. In the first, I use summary writing as one unit of teaching, employing short essays, newspaper articles, editorials, and short stories as subjects for summaries. The chief benefit of the summary here is that it teaches a student to enter the writer-reader transaction actively in order to make a piece of writing truly his own. *All of us, I'm sure,* meet with the disheartening glazed stares and heavy silences when opening discussion on an assigned reading. If students have also been assigned a brief (one-paragraph) summary of the reading, then others besides the "star pupil" will have something to say about the material. I suggest that students summarize every subsequent essay read, even after the summary unit is through, and I give extra credit for these.

In freshman composition, I teach the summary at the beginning of the semester and require a summary a week of any essay of the student's choice from anthologized essays assigned for discussion that week. Such summary writing accompanies the writing of the traditional essays that comprise English 1. To both classes I emphasize the importance of

summary writing to all of their college work and suggest that the method be used in every course feasible (math is an exception) as a means of cumulative study. If one has summarized chapters of history, political science, psychology, business, anthropology, health science, and the like, he has at the end of any unit a solid base for review and study for unit tests, midterms, and finals.

Initially I work through summaries with the entire class, especially the first one or two summaries, in which I teach them step-by-step the process. Then students move on their own to increasingly longer material. Here are the steps in summarizing which I give my classes:

1. Read through the entire essay at least once.
2. Underline important sentences, phrases, words.
3. Copy the underlined material onto a sheet of paper, leaving space for revisions.
4. Study the transcribed material, adding notes from the original as necessary to clarify your ideas.
5. Condense and rewrite in your own words to the required length (*e.g.* 350 to 75 words for exercises, 1/10 to 1/4 original otherwise).
6. Insert transitional words and phrases as necessary to show the relationship between ideas.
7. Check your summary to make sure it contains no ideas not in the original.

Eventually step three will be omitted or can be omitted at the start, each student adapting the steps to his own way of thinking and writing. For in-class learning summaries, however, I do take all students through all the steps. This first communal reading and underlining of a summary exercise is very important, teaching the students what to look for, what is vital in the subject essay. Of chief importance are substance words—nouns, especially key idea terms, and verbs that advance the author's statement. (Elemental grammar occurs here for remedial classes.) Major adjectives (words, phrases, clauses) are also important, those that substantially define key nouns, but not those that serve as similes or figurative restatements of key ideas. Specific examples must be pared down—a movement diametrically opposed to the movement of essay writing (from general to specific). The student must be led to choose the most definitive example of a given point or incorporate the specific example into her summary statement. Coherence words are to be underlined if they signal steps or changes in the argument or otherwise qualify the author's statement: words and phrases such as *but, however, therefore, on the other hand, unless, if, then, first, second, finally.* Statistics, numbers, dates, and statements of fact are generally also to be underlined.

To illustrate a summary work-through, here is a sample 350-word exercise, underlined according to class decisions:

> *The domestic water supplies of cities* may come from rivers, lakes, springs, wells, or from basins which gather the runoff from the surrounding soil. *None of these sources can be regarded as safe,* regardless of precautions to exclude *sewage.* In fact, contamination of the supply by sewage in some cases is recognized. Proper *methods of purification are therefore necessary.*
>
> The *bacteria* in water *may be killed by boiling* for a few minutes, but *boiled water is unpalatable,* since it contains none of the dissolved gases which natural waters have in solution. Methods other than boiling are used, therefore, except in isolated or individual cases where other methods are not practical.
>
> *Large-scale purification of water* usually *involves both filtration and chemical treatment.* Dissolved salts and gases are not removed. Bacteria are either killed by disinfection action of certain *chemical* substances or removed along with other suspended material by filtration. If the water contains much *mud, clay or sand, it is first allowed to settle out. It then passes through the filter,* which consists of layers of sand and gravel. The filter may be designed to allow the water to pass through *slowly or rapidly.* If filtration is to be rapid, the beds of gravel or sand are shallow, and coarse material is used. Settling basins are almost always used in conjunction with rapid filters to remove most of the suspended material, which otherwise would collect in the filtering beds and retard the passage of water.
>
> *These rapid filters are not so efficient as the slow ones in removing bacteria,* but they do act very satisfactorily in removing suspended soil and substances which discolor water. The *complete removal of bacteria is not necessary if the water is disinfected by chemical treatment. A high speed filtration plant can be operated to produce about 125,000,000 gallons of filtered water daily per acre of surface.* This is *almost 30 times as much water* as can be obtained from a slow filter bed of the same surface.

This underlining is an important step in the teaching of analytical reading. The student should be led to choose only what is essential in the author's statement. Obviously, this choice should be effected inductively, by trial and error. I accept every student's suggestion for underlining material, then ask the rest of the class whether or not they agree that the choice *is* vital to the argument. Discussion of each choice ends in a democratic decision; but more importantly, the decision represents the results of weighing ideas and determining the relative importance of each idea. In this phase, too, the student learns subliminally the basic organization of good writing, the places of emphasis in paragraphs and sentences. He looks for the topic sentence of each paragraph. He identifies statements that sum up a major section of the essay. He must also be shown that he may need to make explicit a point that is only implied in the original.

The student now transcribes the underlined material onto a sheet of paper. Or, if a teacher wishes to omit this step (step 3), the student transposes the underlined material to find areas where she can condense further. The class now begins the communal summary, deciding together on each sentence to be included. As individuals offer one statement at a time, I write it on the board. The rest of the class give rewording/adding/deleting suggestions, and we formulate the first sentence, and so on.

Working from either transcription or underlining, the student can often see graphically how an entire paragraph can

(Continued on Page 8)

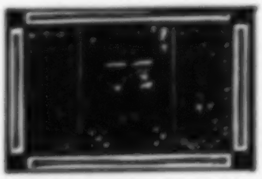
IMPORTANT ISSUES DISCUSSED

ECCTYC's Spring Board of Directors Meeting

LITERATURE AND HUMANITIES COMMITTEE

The Literature and Humanities Committee explored the following concerns and proposed the following recommendations:

1) The sheer numbers of remedial courses required by the results of placement and proficiency testing may mean that English departments must forsake sophomore-level courses.



THEREFORE, the L/H Committee recommends vigilance against narrowing the community college mission to remedial and technical education to the exclusion of sophomore-level courses.

2) The statewide budget difficulties which have caused discussions about differential funding may mean that community colleges will turn away adults with skills below the eighth-grade level.

THEREFORE, the L/H Committee recommends that the English faculty keep the open-door ajar BUT NOT AT THE EXPENSE of freshman- and sophomore-level courses.

3) Many classes in the humanities are being eliminated through defunding of programs.

THEREFORE, the L/H Committee recommends that the English faculty remain alert to imbalances in the program.

4) Placement testing will lead to prerequisites in humanities/literature courses and thus cause enrollment declines in such classes during this transition period.

THEREFORE, the L/H Committee recommends that these classes be protected in a variety of ways, such as averaging WSCH within departments or among classes of individual instructors.

5) The California State University and Colleges General Education list has separated out critical thinking as an entity apart from courses such as intermediate composition and literature, which have always taught and still do foster analytical skills.

THEREFORE, the L/H Committee recommends that students be allowed to apply second-semester composition courses to the critical thinking component of the basic skills cluster.

6) Currently, half of credentialed teachers are coming from out-of-state, and projections for shortages in all teaching fields by 1987 might mean renewed interest in the liberal arts.

THEREFORE, the L/H Committee recommends that colleges develop interdisciplinary liberal studies programs or multiple-subject majors (programs that allow students to waive the national teaching exam) for students considering careers in teaching.

REMEDIAL AND COMPENSATORY EDUCATION COMMITTEE

At the Spring meeting of ECCTYC's Board of Directors, 7-8 April 1983, a subcommittee spent several hours discussing many of the ramifications of CPEC's report on remedial education in California: "Promises to Keep" [see: Sacramento Scene, *i.e.*, March 1983, p. 5]. CPEC, as well as other groups, has raised the question of whether it is the proper function of colleges and universities to teach remedial courses. It has said that remedial education should not be the business of colleges and universities, but, recognizing the realities of current academic life and with a nod to the State's Master Plan for Higher Education, has recommended that the University of California and the California State University and Colleges give up their remedial courses and turn the whole job over to the community colleges. The report does suggest that what is remedial at the CC's may be of a different (lower) order than at the universities, but also says that some courses are simply too elementary even for the CC's. With this idea in mind, CPEC suggests that the CC's adopt what it has chosen to call an "academic floor" below which students would not be admitted, say at around the sixth grade or so (a sort of newspeak term for entrance requirements). Those who would be under the floor, so to speak, could do any necessary work through their high schools and adult education programs.

After discussing the report, ECCTYC's Board adopted the following resolutions:

1) BE IT RESOLVED THAT ECCTYC concur with CPEC's recommendation that the California Community Colleges continue to be considered, in the long term, the primary postsecondary provider of remedial courses and services in reading, writing, and mathematics and,

FURTHERMORE, that full credit funding continue to be provided for these functions.

2) BE IT RESOLVED THAT English as a Second Language (ESL) be removed from the category of remedial courses and be recognized as a full academic discipline and, therefore, receive full credit funding.

3) BE IT RESOLVED THAT ECCTYC continue to support its commitment to maintaining academic standards and that the students' ability to profit from instruction be demonstrated by verified student growth rather than by an academic floor.

PLACEMENT AND PROFICIENCY TESTING

PLACEMENT AND PROFICIENCY TESTING COMMITTEE

After a thorough exploration of the issues, the Placement/Proficiency Committee brought the following motions to the ECCTYC Board of Directors, who passed them unanimously:

1) The Subcommittee on Placement/Proficiency Tests moves that ECCTYC adopt the position that placement testing is a college-wide activity and that administrations should support financially any reasonable testing procedure established by the English departments, including payment of readers.

2) The subcommittee further moves that ECCTYC support the position that English and reading instructors should be central in determining what constitutes proficiency in reading and writing for the AA or AS degrees.

CSUC'S HIGH-SCHOOL ENGLISH REQUIREMENT: A RESPONSE

By JIM MOORE
Mt. San Antonio College

At the recent ECCTYC Board of Directors meeting in Half Moon Bay, CSUC's Alice Brekke came to us with an interesting dilemma, which may create an interesting opportunity for two-year colleges.

She noted that the CSUC entrance requirements now include four years of high-school reading and writing. But since not everyone graduates from high school with four years of reading and writing, and many CSUC students go to a two-year college in between, what courses should satisfy that "high school" requirement?

This really has nothing to do with the equivalency of our freshman comp or other basic courses to those of CSUC: these articulations have been made and they remain. So that if your student takes English 1A, CSUC will honor it, but might still not admit your student because that fourth year of "high school" English hasn't been taken.

Colleges that have a course like Mt. SAC's English 54, General Communications, would seem to be in an ideal position to serve this need. We designed English 54 more than twenty-five years ago as a combination, a "catch-all" course, one specifically for students who were probably never going to take another English course. It included reading, writing, speaking, and listening.

Like most courses, English 54 grew to have more uses, and it suffered the vagaries of academic cycles. It became a good course for someone who'd been out of school awhile, a "brush-up" before getting into the freshman-comp sequence. It did serve as high-school credit for some students who had never finished high school but, being over 18, had gone on to a community college. It served as a testing ground for some non-native speakers, before we got our ESL/American Language program into gear. It even took on the aspect of a non-technical writing class, depending upon who was teaching it.

However, as academic requirements changed, it also became not the "terminal" English course for those not interested in transfer, but simply another English course, one competing for students among all the others—grammar reviews, sentence improvement, even some non-transfer lit courses. Its clientele shrank, but we kept it going, largely because we felt there was a real place for such a general course.

We have been fiddling at changing our graduation requirements for several years, and this year we finally finished the job. Lo and behold, English 54 became a primary course for graduation—having elements of both writing and speaking, it could satisfy both those areas. And now, if the CSUC system is really serious about a reading/writing course not in the English 1A sequence to satisfy high school requirements, English 54 may again find its proper niche.

Having taught the course off and on for twenty-five years, I can say that it is solid, varied, and frequently fun. I always find that I have taught the students something of value. So I suggest to other colleges a study of this kind of "general English" course. Your students may thank you for it.

STATEWIDE CONFERENCE UPDATE

By SHIRLEY SYKES
San Diego Mesa College

Again we remind you to mark your calendars for the ECCTYC Statewide Conference to be held 3-5 November at the La Jolla Village Inn in La Jolla, just north of San Diego. The program is developing into an exciting one, offering topics of immediate interest to community college instructors and department chairs: from classroom-based research to political issues facing English departments; from burn-out to remedial writing to ESL; from reader response in teaching literature to using the computer as a teaching tool—and much more. Also included will be three informal discussion groups on favorite reading, creative writing, and writing and evaluating tests. Several presentations will be given twice to allow participants the widest possible choices. Also included are the Friday luncheon and two general sessions, one of which will feature Jack Smith of the *Los Angeles Times*.

Around mid-September, department chairs will receive complete registration and hotel reservation information, both for themselves and to give to interested members of their departments. We urge you to check with your department chairs in mid-September for complete registration information. If you would like to receive registration information directly, please write to William Decker, College of the Sequoias, Visalia, CA 93277.

ASSESSMENT-PLACEMENT: WHOSE RESPONSIBILITY A REPORT ON LARC

By MARY ANN COX
San Joaquin Delta College

On 7 and 8 April, ECCTYC regional directors, representing instructors of English in our state, met to review current fiscal and academic issues affecting English programs. One major concern focused on recent changes in assessment-placement practices at our community colleges and on the body apparently coordinating these practices: the Learning, Assessment, Retention Consortium (LARC).

It is no secret that we are in the midst of a change returning us to assessment-placement. The California Postsecondary Commission (CPEC) has recommended in their *Remediation Study* that the "Board of Governors of the California Community Colleges take steps to ensure that all Community College districts establish comprehensive assessment-placement, advising and follow-up programs." ECCTYC is not opposed to providing students with information regarding their reading and writing-skills levels and with appropriate courses to serve their needs. But ECCTYC is concerned that English instructors be instrumental in developing and implementing these assessment models and appropriate courses.

Because we are the responsible professionals, we have many questions regarding LARC's identity, purpose, and influence in this process.

WHO (WHAT) IS LARC?

The LARC program guide defines this organization as "Fifteen Northern California Colleges who have joined in efforts to translate issues and concerns about student learning into action by forming the Learning, Assessment, Retention Consortium." Although this northern branch was formed in 1981, there are now four other independent but interrelated branches: LARC South, LARC Bay/East Bay, LARC Central Coast, and LARC South Bay Coast.

WHAT IS LARC's STATED PURPOSE?

LARC reports that "based on the assumption that an assessment system has a critical role in influencing learning and retention, the goal of this Consortium is to concern itself with the practices, problems and promises of assessment." Its objectives include: (1) to develop an information and support network, (2) to examine uses of assessment beyond testing and placement, (3) to develop position statements, and (4) to engage in cooperative planning for improved college services.

WHAT ARE LARC's ACTIVITIES?

LARC has three primary types of activities: providing conference workshops, developing research program guides, and coordinating visiting teams. Conference topics include Developing Assessment-Placement Models, Sharing Assessment-Placement Data, Implementing Student Follow-Up Systems, and Designing Basic Skill Math Programs. The research "Program Guide" developed by LARC North contains descriptive data for fifteen northern California community colleges on total enrollment; retention figures; testing systems, and instruments in reading, writing, and mathematics; and alternative assessment-placement systems; as well as descriptions of remedial and developmental programs at the fifteen colleges. Models for the development of assessment-placement systems are also included. At present, LARC is composing a manual on the statistical aspects of developing and validating assessment-systems.

HOW IS LARC FUNDED?

Each participating college provides a stipend to its regional organization. Also, LARC received a grant from the Fund for Instructional Improvement for 1982-83.

WHAT IS LARC'S INFLUENCE STATEWIDE IN SUPPORTING AND PERHAPS MANDATING ASSESSMENT-PLACEMENT SYSTEMS?

This is difficult to judge. However, the Community College Chancellor's Office is represented by Dr. Ernest Berg on the LARC steering committee as is the California Association of Community Colleges (CACC) represented by Dr. Peter Hirch. These groups have participated in a common effort to define remediation terminology for statewide usage.

ECCTYC is not necessarily opposed to LARC's efforts. However, we do have questions regarding how much influence LARC should have in a field that is by definition the responsibility of English instructors to assess and develop students' reading and writing skills. To what degree are English instructors having the opportunity to serve on individual campus LARC teams? In an effort to take a pro-active role in continuing to best serve the needs of our students, ECCTYC has written Chancellor Jerry Hayward expressing our need to be directly involved in the assessment of English skills and the implementation of student placement in appropriate courses.

Each of us needs to take an active role on our campus and participate in the many decisions regarding assessment-placement and English instruction.

ENGLISH ASSESSMENT BEGINNINGS

By JEANNETTE WEBBER
Santa Barbara City College

Even in this day of statewide LARC groups and widespread assessment and placement, not all colleges have evolved a testing system that pleases them. What would be useful to a college barely into the testing process? That question prompted the following essay, an opening perhaps for a discussion of assessment in these pages.

In 1979, the English Department at Santa Barbara City College voted unanimously that a mandatory testing and placement program be instituted on our campus. They agreed on two principles: 1) that the present situation of self-placement and administering screening essays the first day in each class with results only advisory was not working well and 2) that they would support whatever testing plan the department administrative committee developed. Without this consensus, it would be difficult for a department to create an effective testing program regardless of administrative support. Institutional support is, of course, essential in establishing a testing program, for everything from room usage, publicity, and duplicating to cooperation with counselors, admissions, and other college-wide services. Seeking such support is much easier with the department solidly behind assessment. Teachers will be asked to contribute their time, uphold the placement, and cooperate with the process, which they can do only if they believe in it. The climate is certainly right today for them to believe in the desirability and necessity of assessment.

Rather than give a detailed history of our testing, since most colleges have developed or are developing some sort of assessment and placement program, my purpose here is to use some of our experiences to outline process and problems, to open the discussion.

Our mandatory testing began in the fall of 1980, after a year of examining various approaches and then developing and refining one. This was first-week testing. Students signed up for the hour they wanted English and instructors were assigned a schedule, but the roster was determined only after students completed a reading test and writing sample. Faculty participated in the holistic training session and the reading of these essays for two long afternoons without pay because they were not meeting their classes during this week. All contract and hourly instructors participated, and as anyone knows who has experienced holistic readings, the side benefits are many. Faculty morale is strengthened, since everyone is aware of their common enterprise: sitting around tables reading essays together. Standards of performance and course expectations become more explicit and consensual in the process of creating and applying a rubric and cut-off points for various levels of composition classes. The training sessions that preceded each reading on each topic (we use only one topic for each testing period) focused on the borderline papers and stimulated valuable discussion and clarification.

The actual placement was done by the department's administrators (the Chair and Directors of Composition and Reading) after tutors entered test scores on the master rosters for each testing section. Sometimes this necessitated rereading of essays, either because of a high discrepancy between the reading and essay scores or because the test results hadn't corresponded to the courses offered at that hour. We could change the course to be taught by an instructor at that hour, but if we were just a few students short, we would reread borderline papers to find students to move up or down. This was not a happy solution but a pragmatic one, addressing a problem pre-registration testing would eliminate.

PRE-REGISTRATION TESTING

Early testing remedies the terrible rush the first week. Students are given their placement results and teachers their typed rosters at the end of that week: without computer assistance, however, this was a superhuman effort for 1600 students; even with computer assistance, the last two semesters, we were under tremendous pressure. When our college president established a College Readiness Committee, the English department became prime movers on the Assessment Sub-committee with the chief purpose being to establish pre-registration testing in English and in math if the math department was interested. Within a year, beginning during fall 1982 for the spring 1983 semester, we did initiate such testing.

One complication is that the essay reading now must be done in addition to teaching. Our solution was for the Director of Composition to use some of her released time to oversee the readings which were done by a small group of faculty volunteers paid at an hourly lab rate. The cost for reading each essay twice (with a third reading where there wasn't agreement) came to $1.00 an essay. We now are examining the usefulness of writing-skills tests in determining rough placement, so that essays need be read only for students falling in the gray areas between clear placement scores.

No testing program is better than the instrument used. Instructors of both composition and reading classes have expressed satisfaction with the placement of their students, so we feel confidence in our tests: the Stanford Diagnostic Reading Test, blue level, form A, and the writing sample. Other reading tests may better serve other colleges, but the norms should also suit your student group. It may take a few semesters of trials to determine the best test and appropriate cut-off scores, and during this time fair consideration must be given to student appeals.

BENEFITS OF TESTING

It is essential that students regard their placement as firm and that they be convinced that being placed at the appropriate level for their needs and abilities is to their clear advantage, not only for English but for their overall success in college. We have found that complaints over placement, requests to be retested, and poor morale in the developmental classes have greatly diminished since we began testing. It's a program well worth the effort, and is being expanded. Not only do we have assessment for English and math, but other disciplines are establishing skills prerequisites and eligibility levels. For fall 1983 these will be advisory, but eventually we intend to make them mandatory, in an effort to increase student success and reduce attrition.

Further information on testing is available through your area LARC and through the National Testing Network in Writing which publishes a newsletter. (Ms. Barbara Schaier-Peleg, Coordinator, The City University of New York, 535 E. 80th Street, New York, NY 10021. 212-794-5682)

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

WRITING AS THINKING

By ROBERT INCHAUSTI
American River College

This is exactly the kind of freshman rhetoric that many instructors of English have been waiting for: one that makes explicit links between the process of composing and the act of thinking. Susan R. Horton takes a theoretical approach in *Thinking Through Writing* without being merely abstract. She asks such questions as "What is writing and why do it?" "What is an essay?" "What is a concept, and what do concepts have to do with writing?" And her answers are useful, direct, and to the point.

Writing, she tells us, is "the mind's way of *thinking beyond* what it can think without the aid of paper and pen." We do it so that we can extend and sophisticate the categories of thought through which we apprehend the world. An essay is an adventure in thought, a way to think beyond what we know. Concepts are ways of seeing things, the basic assumptions and identities that make up our world views. With them we build our writing, says Horton, who sees expository prose as essentially the defining of concepts and the relating of them to one another. Concepts *are* the categories through which we experience the world, and writing is nothing less the radical act of remaking our erse by remaking and resorting our concepts.

Horton's book offers over a hundred practical strategies and tactics to improve one's writing, and explores such things as how our minds work, where ideas come from, how we form concepts, how we judge between them, and how we qualify them. The last chapter offers a ten-stage procedure for composing an essay from the prewriting stage to editing the final draft.

But if Horton offers us a succinct and useful conception of the writing process, it is, nevertheless, a limited one. And teachers using this text will want to be careful not to embrace Horton's reductive pedagogical formulation for the ultimate philosophical explanation of the nature of writing. Horton takes her models for the thinking process mainly from writings in the philosophy of science, but one can imagine any number of useful rhetorics built upon radically different epistemologies of the composition process. The publications of the Naropa Institute offer an example of a possible counter-tradition, as do the writings of such expository theorist-innovators as Roland Barthes, Charles Olson, Fredric Jameson, and Mary Daly. These writers built personal styles as well as new philosophies of rhetoric around unconventional appraisals of how it is we come to know things about our world.

Susan Horton's rhetoric provides, however, a useful, common-sense approach to writing as thinking. As such, it is a valuable primer. But there are other, less common and less scientifically sanctioned, approaches to the art of composition. And someday we may see their poetics embodied in a text. But until that day comes, texts like Horton's—if properly qualified—offer us a way to demonstrate to our often skeptical students, the links between writing and thinking.

☐ Susan R. Horton, *Thinking Through Writing*, Baltimore: Johns Hopkins University Press, 1982, 217 pages, $8.95, paperback.

A DIFFERENT READER

By MARTHA H. DUFFY
Saddleback College

The Heath Reader by Boyd Litzinger is a delightfully refreshing alternative to the usual, often dull, freshman composition reader. Although Litzinger's book shares certain features in common with other books of its kind, it differs sufficiently in enough areas to commend it to the instructor who is bored with stereotypical readers.

Like many readers, this one is organized around the various patterns of development, but it is unique in that it is organized thematically at the same time. Like many readers, this one contains selections followed by questions on the reading, vocabulary, and topics for writing—many quite interesting, incidentally. And like many readers, Litzinger's includes a brief glossary which defines all those terms students should but often do not know.

Unlike many readers, however, *The Heath Reader* offers fresh material in its contents. More than one hundred classical and contemporary authors ranging from Pliny the Younger to Nikki Giovanni are represented here. Litzinger also seems to have chosen more material by women writers than most other readers choose to offer. Chapters begin with minimal editorial introductions, present several fairly brief prose entries to illustrate a particular rhetorical mode, and include poems and short stories all of which relate to a single theme.

The quality of this wide range of selections is outstanding. These models of form are stimulating sources of ideas as well. In his "Preface" Litzinger writes, "Considering the current make-up of college curricula, the freshman reader may offer one of the very few chances some college students have to meet the classics." To that end, *The Heath Reader* is a worthy vehicle.

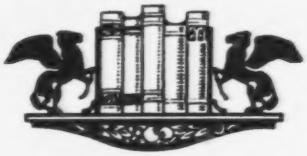
Moreover, the models are sophisticated, yet accessible, offering the fair to excellent student an opportunity to "play up" to a challenging level of exposition.

For this reason, this reader is not recommended to the poor or remedial student. Nor is it intended as a replacement rather than a supplement to a basic text, even though its appendix "Writing the 500-word Essay" supplies helpful guidance. The reader is even suitable for use by the second semester composition student, since it contains chapters on persuasion and interpretation.

Only two flaws weaken *The Heath Reader*: one or two entries are rather obscure, and the book contains no index.

These minor faults notwithstanding, Litzinger, himself a teacher for nearly thirty years, has produced a reader of remarkable scope. I recommend *The Heath Reader* enthusiastically.

☐ Boyd Litzinger, *The Heath Reader*, Lexington, Massachusetts: D.C. Heath & Co., 1983, 475 pp. Instructors guide available, $9.95.



ENGLISH LESSON

As a teacher of English,
I'm tired to death
of this new wave of langunge
innovation. Oh, I'll give
place to poetic license
It's the oral nightmare
that puts my mind to sleep
and the rule that artists
can do no wrong who know
the rules and break them
for good reason, but my God!
days but keeps me awake
nights. Every freshman's an
Eliot via the rhetorical
question "See what I mean?" or
the mind draining parenthetical
that interrupts "Right?"
whatever meager content might
have been present. Then, OK? there's
that damnable preposition "like,"
not a forthright "Like hell
I will!" or even the poetical "O,
my luve is like . . ." both, right?
honest, see what I mean? but a
"Like wow!" There's got to be
something, OK? behind this
right on! assembly line
innovation, I mean, yeah!
what's happening man? or
we're like in for it for sure,
know what I mean?

JACK LYNCH
Grossmont College, Retired

THREE TEXTS FOR AN ENGLISH LESSON

Spuria—dubia—vera,
The Latinist sorts our texts
Like an old man at a book barrow.

Spuria—dubia—vera,
Editions are vexed, he says,
Because
    light was wintry
    ink watery
    scribe rheumy
    quill splayed
    membrane torn.

Spuria—dubia—vera,
What do they mean anyway?

"Spurious! Dubious! Veracious!"
I strain in that old priest's shadow.

And that's English, is it?
Listen, lad:
Spuria—dubia—vera,
Fake——moot——good.

TOM O'KEEFFE
Orange Coast College

PRESIDENT'S MESSAGE

The Way It Works

Prior to 1970 or so, national professional organizations (NCTE, MLA, AAUP, etc.) dominated the educational scene in California. However, as state control tightened, their influence diminished; with the advent of collective bargaining they all but withdrew from the scene. The void was at least partially filled by statewide organizations, for example the three English Councils, the Liaison Committee on English, and LARC.

As state financing of public education increased, the legislature established monitoring units, chief of which is the California Postsecondary Education Commission. CPEC is a critic of education more than it is a friend to education. It is out to prove its worth and solidify its influence; since it is entirely dependent on the State Legislature, it has become increasingly a tool of the legislature. It has grown to think almost exclusively in terms of cost, not in terms of need or in terms of student welfare. It is more favorable to vocational and job-training education than it is to academics.

Attempting to balance the influence of CPEC is the Articulation Council, comprised of representatives from the four segments of higher education in the state: community colleges, University of California, California State University and Colleges, and private/independent colleges. Though this council has been in existence for many years, it was never too active until the segments, seeing it as a defense against the legislature and CPEC, rushed to support it in the 1970's. Working within the structure of the Council does present some problems. First, the Board of Directors who must pass on all actions is heavily dominated by administrators, many of whom represent areas other than academics, and all of whom are full-time in the field with little opportunity to establish working relationships with or to lobby the legislature. Second, the backbone of the Council is a rather cumbersome liaison committee structure; the committees find it hard to deal with the Board of Directors and tend to operate in a vacuum.

Dissatisfied with the politics of CPEC and the cumbersome nature of the Articulation Council, faculty members tried to recoup their loss of control by establishing a statewide organization of Academic Senates at each segment of public higher education, and by providing for close ties among the Academic Senates. The statewide Academic Senates speak for the instructors in their respective segments.

What does all this mean to individual departments and to our curriculum? One thing it means is that we must establish statewide professional groups in our disciplines. We have done that in English. We have ECCTYC—the English Council of California Two-Year Colleges—which speaks for the discipline of English. Through such a professional organization, English instructors can influence CPEC, the Articulation Council, the Academic Senate, the CSUC and UC systems, and even the State Legislature. CPEC consults ECCTYC when forming committees that have anything to do with the discipline of English; members of ECCTYC serve on the Liaison Committee on English. ECCTYC meets jointly each year with the CSUC English Council and the UC English Council, setting policies and procedures in such areas as transfer, testing, and requirements; Furthermore, the CSUC Chancellor's Office seeks recommendations from ECCTYC in naming liaison personnel to existing CSUC Committees on English. ECCTYC and the Academic Senate have named liaison members to attend their respective meetings. The State Chancellor's office requests participation from ECCTYC on appropriate Chancellor's advisory committees. And ECCTYC does have a member representing its interests in Sacramento at the State Legislature. We must remember that the way to establishing a strong voice is by establishing a strong organization to represent us and by continuing to support actively that organization.

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

Round and Round We Go

By GORDON TAYLOR
Yuba College

The State Legislature is currently working on SB 851 (Alquist), the new financing bill for California's community colleges (CC's). It is meant to replace the current financing structure, which expires this June. SB 851 is currently in committees, and although the main provisions have been set forth, the bill itself remains to be written.

A group called the Community College Finance Coalition (made up of people from sixty-nine CC districts, the CC Board of Governors, the CC Trustees' Association, the Academic Senate of the California CC's, the Faculty Association of the California CC's, the California Federation of Teachers, the Association of CC Administrators, the California Association of CC's, the California Teachers' Association, and a bunch of others—almost too large to be useful) is setting up the bill, and Senator Alquist is carrying it. The main lines, as they exist currently, do not suggest much that is new but rather attempt to keep the CC's moving along somewhat in the same directions that they have been going these past few years.

The bill would establish 1982-83 as the base year (minus the $30 million taken away in the Budget Act of 1982—the hit list) for calculating a district's income, provide 6 per cent to pay for inflation in 1983-84, pay for each succeeding year based on the previous year's ADA, allow for a district's growth based on changes in the adult population of that district (which would allow for major changes and for particular cases like numbers of refugees, unemployed people who need to be retrained, additional workers in high-tech industries); it would pay for inflation at the rate indicated by the index of the cost of government goods and services, provide a means to equalize the amounts of money that different districts get based on some kind of statewide average, and set the break between small and large districts at either 3000 or 4000. This bill would contain no sunset provision, that is, no expiration date.

Within these main proposals are the ones that actually determine what we will be doing. The bill would separate credit from non-credit courses and pay for them differently as is currently proposed (related to increments and what are now coming to be called decrements in the amounts of money paid): $1,100 per ADA for non-credit courses rather than the approximately $2,000 now being paid for the credit ones; however, it would grant the same 6 per cent for inflation as for the others. The Coalition has, as yet, suggested no means to raise the necessary money: whether to raise taxes or to somehow make it self-supporting. The bill would also allow for a 2 per cent decline in a district's ADA, but without the district losing any money in the year that the decline occurred.

According to one version that I heard of, money would be paid to a district for its ADA without designating how the district could spend it. It is the current practice, but, if the bill were to continue it, the question of differentiated courses and funding (remedial and others) would be moot.

Another idea that is working its way around some circles is differentiated funding, an idea that has many awkward and difficult ramifications. It seems to mean that whoever decides these things—the Legislature, the California Postsecondary Education Commission (CPEC), the CC Chancellor's Office—would pay for some courses more or less than for others, depending on whether they thought that the courses were more or less important or required a higher or lower ratio of students to teachers. History or chemistry would get less per ADA, say, than English composition because the history or chemistry teacher could handle more students at a time. The CC Finance Coalition seems to be considering something along these lines. In any case, it is something to watch for since the idea has already been put into practice with the differences between regular college courses and those that are considered remedial.

$ACRAMENTO $CENE

SB 1204 (Carpenter) would place a full-time faculty member on the CC's Board of Governors (B of G). According to reports, the Chancellor's Office and the CC Trustees' Association are opposing it. The boards of the other two segments of higher education, the University of California (UC) and the California State University and Colleges (CSUC), have teacher-members, and this bill would give equal treatment to the CC's. SB 1204 is presently in the Senate's Education Committee and will have been heard on 13 April 1983.

And then there is the question of fees at the CC's. The response is a long story. In March 1982, the Legislature, in the Assembly Concurrent Resolution 81 (ACR 81), asked CPEC "to study 'the impact of student charges on access' to the State's colleges and universities." CPEC then asked the CC's B of G to "develop a contingency plan for a statewide mandatory charge, and make recommendations about specific issues . . ." CPEC also recommended that "for 1983-84, mandatory statewide fees should be imposed only if the State could not (a) replace the one-time revenues used in 1982-83, (b) maintain existing levels of revenue per student in constant dollars, or (c) fund reasonable enrollment growth in courses or programs with State priority." In February 1983, the B of G sent along its statement on fees, but it did not satisfy CPEC, and "the Legislative Analyst found it to be 'virtually worthless' for legislative guidance." In other words, the B of G rejected the idea of fees and the others were not pleased.

(Continued on Page 8)

SUMMARY

(Continued from Page 3)

become in the summary a single sentence. For example, the first paragraph lends itself to the crafting of the sentence, "Cities' domestic water supplies are generally sewage-contaminated and require purification." This was not my students' first choice, but one we sculpted from the original. At this step the teacher has an excellent opportunity to teach applied grammar. For example, "the domestic water supplies of cities" is streamlined by use of an apostrophe to "Cities' domestic water supplies." "None of these sources can be regarded as safe," "exclude sewage," and "contamination" are examples of synonyms.

The second paragraph, too, can be reduced to a single sentence: "Boiling produces unpalatable water, so filtration and chemical treatment are preferred." The conjunction "so" allows for this to be a one-sentence statement, as well as establishes the cause-effect relation between clauses.

The last two paragraphs can be condensed into three sentences: one describing slow filtration, one describing fast, and one comparing the two as to relative efficiency. Since some material is stated in both paragraphs—three sentences in the original claim that chemical treatment is one method of purification—it is claimed only once in the summary.

Here is the summary in 70 words of the original 350-word writing:

> Cities' domestic water supplies are generally sewage-contaminated and require purification. Boiling produces unpalatable water, so filtration and chemical treatment are preferred. In slow filtration, impurities are settled out before the water is put through the filter. In the less efficient rapid filtration, only suspended material is settled out, and remaining bacteria is disinfected with chemicals. Rapid filtration produces fifty times as much water per day as does slow filtration.

Another helpful method of summarizing is demonstrated by Hans P. Guth in his *Words And Ideas: A Handbook for College Writing* (Belmont, CA: Wadsworth Publishing Co., 1980). He establishes a framework of points or topics into which one fits the contents of a summary. These are "key idea," "essential qualifications," "synonyms" (words, phrases, or ideas restated), "added step(s)," "major transition," and "explanation." The student elicits from the original the ideas which fit each topic. He reduces synonyms to one all-inclusive word or statement. Then he puts together his gleanings into sentences within a coherent paragraph. Such a procedure works well for students adept at thinking in terms of blocks of logic. But it can also be used to teach students to think in such large-logic terms.

In offering advertisements for the summary, I can point to its wide use in school, in industry and the professions, and in practical daily life. Its use as a technique of study I have already pointed out. It is, moreover, a chief genre of writing used alone or in combination with other rhetorical types of development in essays and essay tests, research papers, and theses. On the job, summaries are used in memos, weekly or monthly work-completed reports, project descriptions, proposals, and in every other report generated by corporations. The law profession is built on the expert use of the summary in the preparation of briefs and abstracts. Applications for colleges and universities often require a profile or autobiography, a summary of one's entire life. Gaining a job interview depends heavily on the resume, a summary of one's productive life. There is no dearth of justification for teaching the college student how to prepare articulate summaries. The summary is above all one of the finest methods for effecting Professor Henry Higgins' commendable desire: to "straighten up the mess that's inside."

News From Our Regions

UPSTATE
DOWNSTATE

Upstate/Downstate has four new editors: Jack Gill, San Mateo College, for Regions I, II, and III; Bert Woodruff, Fresno City College, for Regions IV, V, VI; Lois Powers, Fullerton College, for Regions VII and VIII; and Ann Maioroff, Palomar College, for Regions IX and X. Send any *Upstate/Downstate* news to them or to the directors of your region.

REGION II: SAN FRANCISCO BAY

Directors: John J. Callen, City College of San Francisco; Patricia McGrath, Chabot College.

Three issues of current interest were the topics for presentation and discussion during the Friday Afternoon Conference at Chabot College, 6 May.

Hal Lubin of Chabot Valley Campus gave a presentation on LARC, focusing on "Practices, Problems and Promises of Assessment."

Tamara Lucas of California State University, San Francisco discussed "Paper Correcting and Conferencing for ESL Students in Non-ESL Composition Classes."

The third session, led by Anne Stolz of UC Berkeley and the University of San Francisco, was on "Modeling the Small Group Process in the Large Group."

REGIONS I (N. CALIFORNIA), IV (NORTH VALLEY), V (CENTRAL/SOUTH VALLEY)

Thirty instructors attended an inter-regional conference held on the CSU Sacramento campus on Friday afternoon, 4 March. Ted Hornback, Department Chairperson of the Sac State English Department, kindly offered the facilities of his campus, and Regional Directors Gordon Taylor and Ken Cooney of Region I took responsibility for those niggling details of money and refreshments. Jim Cagnacci, President of ECCTYC, designed the program and, in addition, presented one of the two concurrent sessions, this one on the effect of local campuses of the State of California's efforts to formulate statewide guidelines on the role of the community colleges and how that role will be financed. The other concurrent session was presented by Bill Hotchkiss, a novelist, poet, and community college English teacher, who spoke on the inter-relatedness of his careers as a creative writer and as a teacher of composition, and read from some of his work. Following these two sessions, W. Turrentine Jackson, Professor of History at the University of California at Davis, spoke on his use of classics of American literature in his courses on the history of the American West. The response was enthusiastic—we envied those lucky teachers who have participated or will participate in his NEH summer seminars—so enthusiastic that we may have made him miss his plane for a meeting in Los Angeles. The conference concluded with brief regional business meetings and a social hour.

REGION V: CENTRAL/SOUTH VALLEY

Directors: Bert Woodruff, Fresno City College; and one vacant position.

Miriam La Chance of College of Sequoias will present a paper at the National Women's Studies Association meeting in June at the University of Ohio and will also be on sabbatical next year to continue her study of Jane Ellen Harrison's work. The title of her paper: "Erich Neumann's *The Great Mother* and Jane Ellen Harrison's *Prologomena to Greek Religion* Applied to the Struggles Between Masculine and Feminine in the Theseus Myth." Bill Decker from COS spent his Spring, 1982 sabbatical at the University of Massachusetts, and Greg Seastrom from COS is currently on sabbatical studying composition at Cal State Fresno.

Merriem Palitz reports from Bakersfield College on a successful series of workshops on writing across the curriculum. With twenty to thirty instructors from disciplines as diverse as industrial education and physical sciences attending the four meetings, they covered a range of topics—such as designing good writing assignments, identifying the characteristics the participants desired in their students' writing, and evaluating papers.

Conrad Discont of Fresno City College has been on exchange this year with Joan Ostlund of Hawaii. Joan has made a valuable contribution to Fresno through teaching an English 51 section (our sub-English 1 course) for foreign students.

REGION VIII: SOUTH LOS ANGELES

Directors: Kevin Burne, Long Beach College; Steve Montgomery, El Camino College.

The new board members of Region VIII are Sunny Laub, Santa Ana College, and Lois Powers, Fullerton College.

REGION IX: SAN BERNARDINO

Directors: Jim Moore, Mt. San Antonio College; Jack Mitchell, San Bernardino Valley College.

Mt. San Antonio College's eighth Writers Day Festival attracted more than 600 devotees of the printed word last 12 March. It was probably the largest turnout in the event's history, according to WDF coordinator Jim Moore, Mt. SAC English department chair.

Star attractions were SF savant Ray Bradbury and L.A. *Times* columnist and personal essayist de luxe Jack Smith. This year's WDF stressed youth, with 25-year-old Jack Skelley, New Wave poet from Venice's Beyond Baroque center, recent Cal State Fullerton creative writing student Donald Stanwood (*The Memory of Eva Ryker*), and playwright-performer Jeffrey Haddow (*Chekhov in Yalta, Scrambled Feet*) showing the fans that writing can still be done, even by the young.

Also on the WDF menu was *Times* theater critic Dan Sullivan and the threesome (Carolyn See, Lisa Kendall, John Espey) who make up "Monica Highland," author of *Lotus Land*, a new pop novel about Los Angeles 1885-1940.

REGION X: SAN DIEGO

Directors: Elaine McLevie, Grossmont College; Shirley Sykes, San Diego Mesa College.

At Region X's spring meeting, held at Palomar College on 11 March, Mark Edelstein of the Academic Senate of California Community Colleges Executive Council discussed with us implications of the latest report of the California Postsecondary Education Commission, especially as the report may affect funding of remedial and ESL courses.

Ann Maioroff, of Palomar College, was elected Regional Director, replacing Elaine McLevie of Grossmont College.

SACRAMENTO SCENE *(Cont. from Page 7)*

In *Phase III* of its *Report* to the Legislature in response to ACR 81, CPEC recommends fees (tuition) for the CC's. The report is about forty pages long and contains thirteen recommendations. In its best bureaucratic prose, the Commission recommends "prevent[ing] the erosion of access and quality," that is, the CC's should get enough money to keep operating at current levels so that people can get in and take the courses they want; and if that means charging a fee, then that is what the colleges should do; but they should keep it small. It also recommends that a district might charge for some courses although CPEC would exclude certain courses supported by the State (citizenship, ESL, adult basic education through the eighth grade); that a full-time student (registered for seven or more units) would pay more than the part-time student (six units or fewer); that the "impact on enrollment patterns, financial aid needs, and revenues should be thoroughly evaluated"; that "the State should establish a level for the charge which is sufficient to produce a net improvement in overall Community College revenues"; that "the State should provide financial assistance to students with demonstrated financial need"; that the State should pay for the extra administrative work to collect the fees; and that the students should pay for ancillary services, but only for their actual cost.

Charges (tuition) for students at the CC's—$100 for full-time students and $80 for part-time per year—were included in the Governor's budget for 1983-84, but some analysts think that the legislature will not go for them. Needless to say, numbers of students are displeased at having to pay any fees or increases in fees. A couple of students in the Bay Area have even gone to the extent of starting up a campaign to recall Governor Deukmejian because he had the temerity to propose this in his new budget. It was not reported whether they also planned to recall CPEC.

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R_X HOLISM

Just What the Patient Ordered

By DENNIS J. HOOK
Central Washington University

AS I WALKED down the corridor of the English building, I noticed that it was a splendid morning outside, the type of morning when the juices are flowing and no task seems insurmountable — not even the task of teaching Freshman Composition students how to write. And the Masters were warming to that task. For as I passed door after open door, the rich tones floated from a string of classrooms:

> Restrictive clauses are modificatory elements that are necessary to the total meaning of the sentence.

Yet I couldn't help observing that those pearls were being cast before swine. I could glimpse the rows of stolid, uncomprehending faces staring back at their instructors like so many headstones returning the gaze of a graveyard intruder. Presently, I began to recognize elements of myself in that intruder; it was then that I first started to court the notion that maybe it wouldn't be absolute sacrilege to modify the classical "prescriptive" method of teaching writing.

That was several years ago. What started off as a few cosmetic changes in my teaching method soon gave way to more substantial tinkering. Prescribing began to yield more to facilitating (sorry about the jargon!), as I experimented with the "holistic" approach to teaching. What convinced me to alter my practice was simply that under the new treatment the patient was growing healthier by the hour (the hour being 9-10, MWF).

Ironically, the price to be paid for the cure of the patient is the death of the doctor. I believe that one of the hardest things to do for those of us who have taught composition during the last decade of declining literacy is to abnegate our puristic professional egos, egos which posit that we are the last bastion against what we perceive to be nothing short of the death of language and that the primary way to reverse the trend is to invest all power and authority in the experts and defenders of the language, namely us. That perspective (along with perhaps a sometimes compulsive and hammish need to be the star of the show) is why many of us teach by prescription. We have become prescribers in a unilateral process, setting down rules, laws, and formulas for writing which our students conscientiously record but often do not understand. Holistic teaching would encourage us to make learning more of a bilateral process by turning a more active responsibility for the handling of the patient-student's health over to the patient-student herself. This requires the prescribing physician-teacher to kill a part of himself, an action which seems incongruous to one who considers himself to be a preserver of life-language. Is it a wonder then that holistic education has met with potent resistance in many departments throughout academia?

BUT JUST what is it that holism is killing? In medicine the holistic approach opposes that basically unilateral process in which the prescriber analyzes the health problem and determines its treatment with very little patient input or understanding. Within this system, if we suffer from migraine headaches, we seek relief by surrendering ourselves to the incomprehensible expertise of the doctor. The doctor announces, often in Latinate terms, usually the most immediate and physical causes of our symptomatology and then scribbles out an indecipherable prescription for treatment. We next take this coded hieroglyphic over to another expert, the pharmacist, who mixes a mysterious concoction. (It might as well be three parts eye of newt to two parts fillet of fenny snake, for all we know about it.) We take the bottle home, then for the next two weeks religiously ingest the small magic capsules four times daily. Unfortunately, too often the result of all this is that the headaches continue.

The holistic theory of medicine contends that the headaches persist because of a variety of faults in the prescriptive method. In identifying only immediate and only purely physical causes, the prescriptive physician ignores an entire organic network of interrelated causes that combine to produce the ailment. She fails to regard the more remote and the other-than-physical contributors. A holistic physician, *along with the patient*, considers the other parts of the whole also — the patient's diet, psychological and emotional disposition, habits of exercise. The considerations continue until the "whole" picture is formed, at which point the doctor and the patient can begin to co-author a comprehensive treatment program that the patient not only understands but also chiefly administers himself. With the guidance of the holistic doctor, patients discover how a nutritionally balanced diet, an individualized program of exercise, a happier emotional climate at work and at home, a better psychological perception of self, and numerous other parts interdepend upon each other to form a whole that is their health. They also discover that they themselves are the main influence upon how those parts are shaped and how they fit together holistically.

As a writing instructor, have you ever thought of the parallels between teaching composition and practicing medicine? Students' writing is not healthy, so they enroll in a health plan, a composition program. They submit to a particular doctor (me? you?), who obliges them by assuming the traditional role of prescribing physician. The instructor diagnoses the disease in the students' writing by studying the symptoms: comma splices, inappropriate diction, pronoun-antecedent non-agreement, and the rest. Then he prescribes a cure. Often in the same manner of hand as that of a doctor, he scrawls his prescription in the margins of the students' paper:

> Take two ablative absolutes and a glass of compound-complex sentences before retiring at night and call me in the morning!

Students dutifully attempt to follow such directives. Unfortunately, some students have a rough time interpreting the instructions on how to take their medicine properly; others take it correctly, but their writing does not grow more robust. They become proficient technicians in the mechanics of writing but they remain sick writers. Why?

FIRST OF ALL, the students are attempting to respond to another's analysis, one that they often do not understand very well because it derives from an understanding of writing far more sophisticated than theirs and is frequently couched in symbols and phrases that do not connect concretely with their perception of what writing is. Secondly, such a system tends to lead students to equate a part with the whole. They often conclude that if they punctuate well, spell accurately, and use correct syntax, they will be good writers. This reductive assessment of writing stems from an inability to understand less mechanical, more complex and subtle writing skills that con-

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INSIDE
inside english

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Looks At Writing Problems And Solutions

A teacher from Great Britain assesses the differences between teaching English there and teaching it at Mt. San Antonio College.

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"Puente Project"—reported on in *i.e.*, June 1982—has received a grant to underwrite the testing of it at four community colleges.

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One teacher reports on his training for the Puente Project.

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Remember "Gobbledygook" in the March 1983 issue of *i.e.*? You can see the answers to the over-written clichés on

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"How can I help students begin or continue a long program of thoughtful reading?" asks one worried teacher.

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We need to remember that good English skills are essential in *all* disciplines.

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Notices

CALL FOR PAPERS

The SPRING 1984 (Volume 3, Number 3) issue of *The Writing Instructor* will be devoted in part to questions in the evaluation of writing.

For this issue the Editorial Board of *TWI* solicits essays concerning theory, methods, and/or uses of evaluation in the service of the institution, the instructor (classroom teacher, tutor, or consultant), and/or the writer.

Deadline for submission is November 15, 1983. Please see Guidelines for Authors (in the front of every issue).

Address correspondence and manuscripts to:

The Writing Instructor
ATTN: Shirley K. Rose,
Spring 1984 Issue Editor
University of Southern
California
Los Angeles, CA 90089-1291

THE WRITING LAB

THE WRITING LAB NEWSLETTER is intended as an informal means of exchanging information among those who work in writing labs and language skills centers. Brief articles describing labs, their instructional methods and materials, goals, programs, budgets, staffing, services, etc. are invited. For those who wish to join the newsletter group, a donation of $5 to help defray duplicating and mailing costs (with checks made payable to Purdue University, but sent to me) would be appreciated. Please send material for the newsletter and requests to join to:

Professor Muriel Harris, Editor
WRITING LAB NEWSLETTER
Department of English
Purdue University
West Lafayette, Indiana 47907

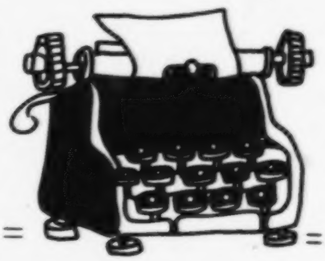
Rx HOLISM:

(Continued from Page 1)

tribute so greatly to the overall effectiveness of a good piece of writing, skills such as establishing a consistent tone in an essay, sharpening the focus of an idea through a variety of rhetorical patterns of development, enhancing coherence and enriching content through "idea" transitions rather than relying on mechanical markers solely to proceed from point to point, enlivening style through expressive verb choices, and so on.

The holistic approach would allow these ailing students to discover *for themselves* that mechanics and usage are only a part of the whole that we call good writing. It does this by encouraging them to become better evaluators of the relative degree of health of many different writing specimens, including their own, chiefly through comparison. Within the prescriptive mode, the students' impoverished return on a writing assignment is likely to be only those foreign, scribbled diagnostic prescriptions from Dr. X. The doctor gets to do all the lab work, while the patients get only the post-mortem analysis. Why not permit students to become practicing interns by giving them extensive opportunities to examine actual lab specimens? Why not let them see how other students in the class responded to the last assignment? We teachers should share with our students the advantage of scrutinizing twenty to thirty varying specimens of writing. Hence, they could continually refine their sense of what constitutes healthy writing by comparing their own responses to those of others, enabling them to see what works and what doesn't and to discover why in the process. In general, they would become more astute in distinguishing between the levels of quality of the various writings and in applying what they learn to their own work.

IN APPLYING the holistic approach in the classroom through workshops, I first prepare a packet of five short essays, all responding to the same topic question, and an explanation of the "grading" criteria which we will use to diagnose the relative degree of health of each of the five specimens. By choosing arbitrary symbols such as numbers or colors to represent the typical characteristics of each grading level (e.g., "blue": "shows an absolute lack of overall structure," "paragraph sense lacking," "especially weak language use,' "numerous severe mechanical errors."), I encourage my students to evaluate according to the specific traits of each essay rather than allow them to summarily categorize it according to the traditional letter grades, which unfortunately have lost most of their denotative meanings for many students and have come to convey pejorative and honorific associations only. This last point is quite significant. I have found that the students who bristle at receiving a "C" on their paper because it connotes mediocrity or even failure to them often feel so stigmatized that they cannot understand or accept an objective evaluation of their paper; the letter grade actually gets in the way of their learning. To the same students, receiving a "green" on their paper bears no such infamy; to them "green" can mean only "clear overall structure," "adequate paragraph development," "satisfactory language facility," "few mechanical errors," or the like.



I begin the first session of a workshop by briefly introducing my class to the concept of holistically reading and evaluating essays (most are totally unfamiliar with the principle) and by going over the grading characteristics with them. I ask them to base their analysis of each essay in the packet on a series of questions:

> Does the paper address the essay topic in an organized, coherent fashion? Does it show a solid sense of paragraphing? Are the paragraphs well developed, their topics adequately supported? Is the paper relatively free of punctuation faults? Does the essay contain needed transitions? Does it maintain consistent tone? Does it demonstrate an overall effectiveness in diction?

(It is important that such questions continue until a comprehensive view of the relative "wholeness" of the specimen is established. It is equally important that the students struggle to answer these questions as much as possible on their own. The teacher plays the role of health facilitator, guiding them in their questioning but not prescribing the answers to these questions.)

NEXT, I DIVIDE the class into groups of four or five students each and have each group appoint a scribe. I then instruct them to read privately only the first essay in the packet, to apply the holistic criteria to it, to determine the appropriate color or number for it, and finally to report that symbol — without kibitzing — to the scribe. Only after all members of a group have reported their scores do I allow them to discuss the essay among themselves so that each might see how the others perceived the strengths and weaknesses of the piece. After the groups have discussed the essay within their circles for about ten minutes, I draw their focus back to the class as a whole and record the scores from the scribes on the blackboard. Let's say the first paper gets one "orange," six "green's," twelve "red's," and six "yellow's." I then ask them to justify their giving a certain color to the paper, and in the ensuing class discussion I try to "guide" the sometimes widely divergent scores to some degree of reconciliation. I then have them repeat this entire process for the second essay, then the third, and so on. Until the bell rings.

During the next meeting, we complete the workshop. In this segment the students function as both doctors and patients. I randomly distribute their own most recent essays, unmarked, with a blank critique sheet attached to each. Each student must read the particular essay he has received, apply the holistic criteria to it, assign a score at the bottom of the critique sheet, and indicate why he gave it such a score by making a few short, concrete observations after the score. The student then folds up the bottom of the sheet to cover up his assessment, and exchanges papers with another student. He then repeats this process for the second essay, unfolding the critique sheet to see how the other student evaluated the paper only after making his own diagnosis above the fold. Then he double-folds the sheet to obscure both scores and exchanges with a third student. Each student continues diagnosing his classmates' papers, as his own specimen circulates among them. Near the end of the

(Continued on Page 3)

EXCHANGE TEACHER TELLS US

What's the Difference between Here and There

By KERRY RENSHAW
Mt. San Antonio College

If I had a dollar for every time I've been asked to compare teaching in Southern California with teaching in Britain, I'd be able to retire to Laguna Beach and forget about teaching in either place. Nevertheless, the exercise is worthwhile and stimulating, though much more difficult than I would have thought before coming here. Given that we are cultural cousins, it is amazing how different the education systems are. This is particularly true of the sphere occupied so ubiquitously in California by the community college. In Britain we do not have anything which fills that gap; if you do not gain a place at university by age eighteen or nineteen, your academic education is, in most cases, finished. (This is not true, of course, of vocational education.) Many of the observations I have to make about English teaching here and in Britain reflect the differences in aims and structures of the two education systems.

Two of the most obvious differences at the college level are the age of the students and size of classes. My students in the Further Education college in London range from sixteen to nineteen, and are mostly full-time students. At Mt. San Antonio College the students are nineteen plus (often much older) and, of course, most have part-time or indeed full-time jobs to support themselves. My impression here is that students fly in and out of college, and fit in my freshman comp classes between jazzercise sessions and an eight hour stint at Bob's Big Boy. Class numbers at home are rarely greater than eighteen students at the start of the year; here, thirty is the norm. This dictates a lecture format rather than small-group work. In my (very short) experience, this suits freshman composition quite well, but is less effective for remedial English or for literature—the first requiring personal attention to learning difficulties, the second needing discussion and interchange within the class.

The high initial enrollment produces a high drop-out rate, which is wasteful of college resources and discouraging to the weaker students. Drop-out occurs, of course, in my college at home but at a proportionally lower rate. I feel colleges here might well get a better return on investment from an improved teacher-student ratio.

There are marked contrasts in curricula. The remedial courses here have a strong grammar element, and the freshman composition course concentrates on methodology rather than content. Taking the grammar first, I suspect a British teacher might doubt the value of going over these areas if the students have failed to grasp them at school—and if grammar has not been taught at school, then why not, if it is valuable enough to teach at college level? Essay writing in Britain is learned in part incidentally through the study of other humanities. It is also taught as part of English courses, but with an emphasis on content rather than method. Before coming here, I had never heard of the "definition theme," the "opinion theme," nor even (believe it or not) of "thesis and support." The assumption that mastery of English can progress from vocabulary and sentence building, to paragraph writing, then on to essay writing, and finally to the study of literature may look logical, but in Britain might be challenged as a basis for course structures, on the premise that our language tends to develop in a multi-directional, "organic" way, rather than a sequential, "building-block" way.

I would be very reluctant to suggest that there is a superior, coherent philosophy of English teaching prevailing at this level in Britain. But it is a fair generalization to say that English teaching there to non-academic seventeen- and eighteen-year-olds would be concentrating on functional aspects of communication relating to employment, work reports, understanding directories, income tax demands, letter-writing, and such. The structure of courses here would make more sense if a lot of students climbed the academic ladder all the way up to B.A. level—but how many do?

To add a word about particular courses: my impression is that freshman composition is a very interesting course, from which I, at least, have learned much. It's a good way of improving students' thinking ability, but drawbacks might be that it encourages the production of a type of essay rather than original content. In Britain, topics are looser, and there is emphasis (many would say an over emphasis) on creative writing. Freshman comp always seems to me to have a journalistic tinge to it, and although the teaching of journalism is an obviously important part of the work of English departments here, in Britain it's almost unknown.

I am particularly impressed by literature teaching here. The structure and content of the courses are imaginative and in no way beggar or oversimplify the arts of literary criticism. Anthologies can always be criticized for a "once over lightly" approach, but those I have seen are attractive and well-selected "quarries" of British and American works in which students can be encouraged to dig.

Any accusations of distortion or superficiality the reader might wish to hurl are no doubt justified by a piece such as this. Nevertheless, no such mud should be allowed to stick to the principle of the teaching exchange as a great educator of teachers. My experience so far has been invaluable, both personally and professionally, due in no small part to a group of exceptionally tolerant students and to the members of the English department at Mt. SAC who have unfailingly guided my faltering hand with kindness and great good humor.

Editor's Note:

Kerry Renshaw is currently on a one-year Fulbright teaching exchange for City and East London College in England. He is teaching in the English department of Mount San Antonio College in Walnut.

American teachers interested in exchanges can obtain further information from:

Teacher Exchange Branch,
International Education Programs,
U.S. Dept. of Education,
Washington, D.C. 20202

Rx HOLISM:

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period, I have the students seek out their own papers, read them, evaluate them at the top of the critique page, and then unravel that page to see how the others viewed their work. What patient could ask for a more comprehensive examination? After all, she is getting not only a second opinion but also a tenth.

THE RESULTS of the workshop are gratifying. I am not surprised by the wide range of scores on the first sample essay because, after all, the students are reading it "cold." They have no other specimens to compare it with so that they might refine their sense of which ones are healthier bodies of writing and why. The adjustment does not take long. Students soon recognize that they should not have given both the first and the third essays "yellow's," because these are probably at least two levels apart in their proficiency. Soon, they are diagnosing with the skill of practicing physicians, and are rarely more than one score apart in their assessments of the essays. Moreover, after struggling to articulate the specifics of their analyses at first, they quickly become more proficient at that because they have actually begun to understand the elements of good writing in a much more specific and personal sense than they had before. And as they become more knowledgeable and articulate in their critiques, they grow more skilled in applying their knowledge to the treatment of their own cases. In some cases, it seems as if I can almost see the epiphany in their faces as they suddenly grasp a particular principle clearly for the first time — even though we may have already covered that point repeatedly in regular class sessions.

Realistically, it takes quite a while for a person to gain a comprehensive and thorough knowledge of the various components of her life that combine to determine the whole of her health. It also requires much discipline, vigilance, and practice to apply that learning toward improving her overall health. Moreover, she needs help from those who have made it their jobs to know more than she. But she needs the right kind of assistance, the type that allows her to distinguish between what she needs and can do for herself and what she must rely on others to help her do. While holism is by no means a panacea for all the ills of student writing that we detect these days, I think that if we open our minds to the possibilities in incorporating a measure of the holistic technique in our writing classes and recognize some of the limitations of the more traditional prescriptive method of teaching writing, we may able to combine the merits of both in a new kind of medicine that will benefit the health of both our students and ourselves. Prosit!

SEEING THE BOATS

Sitting here seeing the boats
crisscross the placid lagoon
chilled in approaching evening air
as tinkling sounds cascade aloft
amidst the constant chatter
of fragile souls trying
desperately to connect while
enclosed in waning sunlight,
I know how precious are
these vanishing moments caught in
reflective thought as tenderly comes
the gentle night.

MEL BROWN
Los Angeles Trade-Technical College

A PROGRAM THAT WORKS

"Puente Project" Receives Grant

By PATRICIA McGRATH
Chabot College

The BankAmerica Foundation has awarded the Bay Area Writing Project, University of California, Berkeley, a grant for Puente Project, a writing program for Hispanic community college students. Puente Project (*puente* meaning bridge) was developed at Chabot College, Hayward, California, by Patricia McGrath, English Instructor and Bay Area Writing Project Teacher/Consultant, and Felix Galaviz, Assistant Dean of Student Personnel.

Puente departs radically from traditional community college writing programs for limited language students in the following ways:

1. It combines the remedial writing course and the college transfer English 1A course into a two-course sequence, thereby limiting the number of non-transfer "preparatory" courses in English such students typically take—if they have not dropped out.
2. Puente enlists the support of Hispanic professionals from the community in order to effect a change in students' attitudes. Students and mentors are matched according to career interests. The students interview their mentors, spending as many as fifteen hours per quarter together, and the interviews provide the initial content for student papers. In their early contact with the mentors, the students are interested in personal rather than career matters—how the mentors managed to struggle through the educational system, how they dealt with prejudice, and how they juggled family responsibilities and personal careers.
Puente is based on the assumption that people who are failing need a model of success to identify with and imitate. Much of Puente's strength comes from the strength within the Hispanic community. The students no longer have to adapt themselves to a schizophrenic world view where they fear that they have to become "Anglicized," denying their cultural heritage in order to succeed. With their mentors they are now in contact with Hispanics who have achieved success within the American system without having had to give up their cultural identity. The fact that successful Hispanics volunteer their time simply to talk about their personal and professional lives is overwhelming to students who in the past have been ignored and regarded as failures. Through association, this success immediately instills in students a sense of pride, and as they begin to identify with their mentors, their self-image changes. This change in self-image in turn brings about a change in their attitude toward school.
3. Students become fluent writers quickly in Puente because the interviews with mentors provide engaging and substantive content for writing. Instead of writing about their summer vacations or their favorite hobbies, they are writing about the role of women in the Mexican-American culture, the role of the church in the community, and the value of bilingual education. They share these papers with each other in small response groups; thus, they have a *purpose* for writing and an *audience*, two crucial ingredients for all writers. Group work, Puente has discovered, is particularly effective with Hispanics because their family and community structure lends itself to communal rather than individual effort.
4. Puente sees the students through an *entire sequence* (English 101 and English 1A). They work with the same teacher and the same classmates, with the close support of a Hispanic counselor and mentors as they learn to write college-level papers.

To date, the results of two Chabot programs have been exceptionally strong in terms of student retention, higher grade point averages, increased enrollment in academic programs, and greater numbers of students planning to transfer to four-year institutions.

The Puente model will be tested during the 1983-84 academic year at four northern California community colleges: Ohlone, Evergreen Valley, Sacramento City College, and Chabot. The staffs from the colleges will attend a three-week Summer Institute of the University of California, Berkeley, Bay Area Writing Project where they will be trained by Ms. McGrath and Mr. Galaviz, along with staff from the Bay Area Writing Project, in methods of teaching writing and counselling minority students, networking strategies for mentor recruitment, and recent research on the development of writing ability. After the grant period is completed, the results of the project and guidelines for setting up a similar program for any group of low achieving students will be disseminated nationally.

EDITOR'S NOTE: For a more detailed discussion of the inception, structure, and implementation of the Puente Project, see Patricia McGrath, "A Unique Writing Program: Role Models Help Build a Bridge to Success," *inside english*, June 1982, pp. 1-8.

Still Basic

By ELAINE M. McLEVIE
Dean of Communication/Fine Arts
Grossmont College

Recently a group of students petitioned the board of trustees of one of California's community colleges to retain the spelling classes that were in danger of being sacrificed in the heavy cutbacks that so many of us have been experiencing. They had succeeded in collecting a very large number of student signatures on their petition and in doing so had highlighted a number of reasons why being able to write correctly is still as important as it ever was. One of the strongest supporters was a business major. For him, the need for correct spelling has been demonstrated when misspelled material entered into a computer was rejected.

Recent concern for visual literacy and computer literacy has sometimes eclipsed the very real need for everyone to be able to communicate, whether with a pen and pencil or an electronic blackboard, in clear correct prose. The task of providing training in this area is still a shared responsibility between English faculty and instructors of other subjects who are role models and markers of essays.

As we face further cutbacks it will be important to remind faculty in disciplines other than English that spelling and writing are needed for us all. Perhaps students in other colleges will not be perceptive enough to lobby, and we will need to do it for them.

"Only the One Who Labors Can Say It Better"

By BRUCE BENNETT
Ohlone College

Like legions of other English teachers, I have responded conscientiously to thousands of student papers over the years with comments written in the margins, cryptic symbols between the lines, and a paragraph of evaluation at the end of the essay. Although I have tried to purge my remarks of any harshness, to soften my tone to achieve some platonic ideal of benign criticism, my procedure has remained remarkably the same — comments littered wherever white space permits.

Recently, though, my own experience as a writer in the Bay Area Writing Project's summer "Puente" program has raised questions in my mind about the value of written comments on student papers. This summer I joined a small group of English teachers and Hispanic counselors at the University of California, Berkeley, to prepare for a unique program that we would be undertaking in the fall for Hispanic students [see the accompanying article: "Bank of America Awards Grant for the Puente Project"]. As part of our training we ourselves practiced the kind of writing we would be assigning to our students. We scribbled notes to generate ideas for papers, wrote drafts, then read them aloud in small groups, and exchanged comments before revising the papers. This experience had a profound effect on me. When I read my papers to my group, I was surprised at how vulnerable I felt about my writing. I noticed that the others, too, felt fragile when sharing their writing with our group. We offered each other the ritual apologies before reading our essays and then waited nervously to hear the group's response. Though our comments were always positive and constructive, we all exposed the scars that had been left by our writing experiences when we were students.

One counselor insisted that she "hated to write." Another group member confessed that he felt intimidated by English teachers (as if we English teachers have no problems with our own writing). Later I would see fledgling writers emerge from these groups, proud of the words they had written. But in the beginning when we read our papers aloud, there was a fearful expectancy.

I thought of my own students, struggling writers also, and tried to imagine the impact of my written comments on their self-

esteem. I wondered if my comments DID lead to improvement in their writing. Were the comments helpful at all? And if so, what kinds of comments were the most beneficial? My brief experience as a writer in the Puente program could not provide answers to these questions. But it did remind me that a teacher's comments, intended to promote change in writing, could be a double-edged instrument. Ultimately, the responsibility for change lies with the writer, not with the teacher. This idea was well expressed by another instructor in the program who offered this definition of the teacher's role:

> I also learned much through this process [of writing in the Puente program] — only the one who labors can say it better. You see, I've often thought, when I've written a paper (or a simple sentence), whether person X or Y could have said it better. But I've realized that no one else can say it better than yourself. Others can help you "clean it up," but the idea (your idea) has roots within you . . . The function of teaching is to draw out the very best from a writer so he/she will create a personal masterpiece.
>
> — *Mauro Chavez*

I wonder how far my carefully written comments on my students' papers go in helping them "create a personal masterpiece," in helping them "draw out" their very best.

EDITOR'S NOTE: This article was originally written for the California Great Teachers Seminar.

News From Our Regions

UPSTATE
DOWNSTATE

Send *UPSTATE/DOWNSTATE* news items to

Jack Gill, College of San Mateo — Regions I, II, III
Bert Woodruff, Fresno City College — Regions IV, V, VI
Lois Powers, Fullerton College — Regions VII, VIII
Ann Maloroff, Palomar College — Regions IX, X

REGION III: SAN FRANCISCO SOUTHERN BAY/MONTEREY

Directors: Dick Lundquist, Cabrillo College; John Lovas, DeAnza College.

John Lovas, Dean of Language Arts at DeAnza, has begun publishing a division newsletter, *Free Speech Journal* (the *Free* being an acronym for Foreign Language, Reading, ESL, and English — the departments in the division).

Bob Scott, DeAnza instructor, delivered a paper at the Modern Language Association Convention in Los Angeles in December 1982. He was part of a panel on Latin American Cinema at which he delivered a paper titled "Miguel Littin and Gabriel Garcia Marquez: The Uses of Language in Determining Power."

REGION VI: CENTRAL COAST

Directors: Jeannette Webber, Santa Barbara City College; Judy Markline, Allan Hancock College.

Several members of the Santa Barbara City College English Department presented papers at the College Composition and Communication Conference in Detroit in March 1983. As part of the panel "Use of Fable, Analogue, and Metaphor in the Teaching of Composition," Elinor Flewellen delivered a paper titled "Escape from the Briar Patch: Toni Morrison's *Tar Baby*," and Jinny Webber read her paper titled "The Broken Self in the Novels of Margaret Atwood." Evanne Jardine addressed the topic "The Composing Process in Business Writing," as part of the panel on "The Child, the Businessman, and the Poet: Composing."

Judy Markline, Allan Hancock College, was elected in June 1983 as the new director of Region VI.

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale City College; Lloyd Thomas, Los Angeles Mission College.

Region VII has two new directors: Jo Ray McCuen and Lloyd Thomas. Although no longer a director, Nina Theiss will continue to serve ECCTYC as co-chair, with Bob Mognis (Modesto) of the Placement/Proficiency Tests Committee.

Dean of the Copper Mountain campus is Jim Pulliam, and all correspondence to CMC goes through College of the Desert, 6785 Sage Avenue, Twentynine Palms, CA 92277 (the current high-desert headquarters for COD).

Jim McCormick (San Bernardino Valley College) with Penelope Choy (Los Angeles City College) co-authored the second edition of *Basic Grammar and Usage*, a precomposition workbook, which was just released from Harcourt Brace Jovanovich, Inc. Congratulations to them both.

REGION IX: SAN BERNARDINO

Directors: James Moore, Mt. San Antonio College; Jack Mitchell, San Bernardino Valley College.

The Coachella Valley Community College district broke ground in Joshua Tree in February 1983 for Copper Mountain College.

Copper Mountain College is due, at its opening late in 1983, to be a branch of College of the Desert, which currently offers a number of off-campus classes at various sites throughout the high desert area — Morongo Valley, Yucca Valley, Twentynine Palms, Joshua Tree, Landers, and others.

The groundbreaking was another chapter in a remarkable story. High desert citizens have hoped since 1967, when COD began offering classes in the area, for a campus of their own, but despite $340 thousand in seed money, the dream seemed shattered by Proposition 13. Since then, more than $680 thousand in private donations have poured in, making the construction of Copper Mountain's first three buildings possible.

Current COD offerings in the area are by hourly teachers, and sources say that once the new campus opens that policy will continue. However, high desert population growth has been substantial, and improved school financing could mean the hiring of full-time professional staff.

REGION X: SAN DIEGO

Directors: Ann Maloroff, Palomar College; Shirley Sykes, San Diego Mesa College.

This summer Julie Hatoff, ECCTYC's historian, became the new Vice President of Instruction at Mira Costa College. Julie, along with Don Stepp and Gertrude Fujii, founded ECCTYC in 1973. We appreciate her dedication to ECCTYC and offer warm congratulations.

Ann Maloroff (Palomar College) spent two months at New York University last summer at an NEH seminar under M.L. Rosenthal: Theory Implicit in Poetic Practice, with Special Attention to Modern British and American Poetry. She found the experience invigorating and urges other English instructors from California to apply for NEH summer grants.

FOR MY STUDENTS

Don't give them futures,
Don't bring it up,
Nor exhortations to move beyond today
Their lives are too heavy on their heads.
Give them the certainties of Gods and heroes,
The facts of Odysseus' many stops,
The clear patterns of his long delay
And fine talk
And copious tears
And blithe absence of guilt,
Rich joy in perfection,
Ego, cruelty, pride,
Facts all, to warm the heart.
Assign this, and only this,
So that they know, and can recite it all,
And forget their lives, our lives,
The bad examples, murderous authority
Of parents, leaders, teachers,
For which they paid and pay
In missing limbs, disease, raw wounds,
Rejections, denials,
Agony of children, born, aborted,
The future a jagged line of tortured nights,
Unspeakable dreams.

Their days are tenuously shaped by class meetings,
Life encounters, survival,
And fear.
So give them images
And certainties
Of those past heroes
Who could speak and tell their monsters and risks,
Their own, all their own,
Tell and tell, to loving listeners,
And reach home.

NORMA SULLIVAN
San Diego City College

HELP NEEDED

Bored or All Aboard The Reading Railroad To Nirvana

By LEE NICHOLSON
Modesto Junior College

I do not wish here to catalog all the benefits that can accrue in one reader's lifetime from the regular sampling of fine books. But at least two benefits stand out. One is the reader's control of experience. He can control his rate of speed (how fast or slow he reads); also he can choose just what he wishes to review or mark in pencil or question. A second benefit is the ready and instant access for greatness. A reader can be as great as his library, the reader orbiting (when he wants) past the commonplace into a crafty microcosm built of words by a genius.

Yet, my present students have read so little and so irregularly and so indiscriminately that I worry. The high schools in my area no longer offer the Great Masterpieces reading programs, television has become the medium most used for telling censored stories, and most movies substitute always-vanishing pictures for thoughtful language.

My classes are affected, even harmed. In lectures I can no longer refer to the ambition of a Lady Macbeth because she is unknown; in fact, I can think of no literary touchstones of experience—including Holy Scripture—that any class would recognize. Sometimes it seems to me that I must review for each new class several thousand years of cultural experience. Meanwhile my literature classes proceed at a slow and lumbering pace—like greying caravans of burdened elephants—as students learn the story at hand at the same time that they try to recall just how to read.

All this leads to my unresolved problem: *How can I help students begin or continue a long program of thoughtful reading?* Yes, I admit my ambition marks me as presumptuous, yet I cannot be happy until my teaching affects my students both in the class and after it stops. What strategies can I devise? What regimens? What cunning plots?

THE ANSWERS TO GOBBLEDYGOOK IN THE CLASSROOM

Here are the answers to the student "creations" in the March 1983 issue of *i.e.:*

1. A rolling stone gathers no moss.
2. Birds of a feather flock together.
3. Beauty is only skin deep.
4. A spoonful of sugar helps the medicine go down.
5. The cow jumped over the moon.
6. A fool and his money are soon parted.
7. You can lead a horse to water, but you cannot make him drink.
8. If you can't stand the heat, stay out of the kitchen.
9. Twinkle, twinkle little star; how I wonder what you are.
10. Give me liberty or give me death.
11. Put your money where your mouth is.
12. Cleanliness is next to godliness.

Hope you had fun figuring these out

SHIRLEY SYKES
San Diego Mesa College

-REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

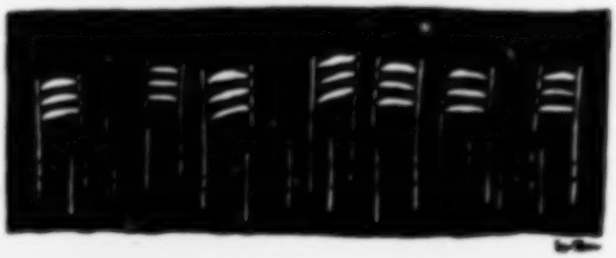
A STRUCTURED PATH TO WRITING

By GERTRUDE FUJII
Los Angeles Valley College

Based on the premise that students do best when they know what is expected of them, *The Structured Essay: A Formula for Writing* outlines a concise step-by-step writing procedure for the beginning college writer.

Two experienced composition instructors, Mary Spangler and Rita Werner, evolved this procedure over years of teaching composition to poorly prepared college freshmen. The fact that these students leave their classes marveling at the simplicity of the formula that enables them to think and write coherently, often for the first time, attests to the success of this teaching technique.

Divided into twelve chapters, *The Structured Essay* concentrates upon the four main forms of discourse: description, narration, exposition, and argumentation. It also contains an additional handbook section that briefly explains the parts of speech, sentence structure, sentence combining, and usage, and includes a list of the most misspelled words.



Starting the first chapter with the stages of invention, the authors suggest free writing, note taking, and journal writing to help the students get comfortable with the physical act of writing, often a psychological block to writing anything at all. Such practical suggestions as the use of tone, diction, order, and proper usage are included in the chapter as well as an introduction to the levels of generality in writing, a list of good beginnings and endings, and directions on using a dictionary.

Progressing from the relatively easy description assignments to the more difficult ones, such as the analysis of professionally written articles and the writing of the term paper, the authors rely entirely on student essays and writings for models. They believe that students can relate better to the writing of their contemporaries than to the writing of professionals, whose diction and phraseology often intimidate the novice writer. Other techniques include repetition and imitation: students are encouraged to rewrite their work for more points and to emulate the student models.

An innovative approach to scoring and grading is the use of a cover sheet for each piece of writing. The cover sheet provides a point system from fifty points for the paragraph, one hundred for the essay, up to three hundred for the term paper. For example, the paragraph cover sheet includes such items as the topic sentence and controlling idea, worth five points; three major subtopics, ten points; sufficient development and supporting detail, twenty points; logical order and transitional expressions, ten points; and a concluding sentence, five points. Students can see by their scores the areas that they need to improve; they may rewrite their work if they score less than the maximum number of points. The point system, with its aura of objectivity, reduces the need for much teacher comment on papers since students can immediately ascertain their specific weaknesses and can focus on their problems. The awarding of points rather than letter grades seems to be less threatening to students; furthermore, they always know exactly their rate of progress, simply by adding up their points.

Another practical writing aid is a page called the "discovery sheet" that provides suggested formats and subject matter outlines with blanks for students to fill in their own ideas and methods of development.

The format of the book is pleasing, using a standard 8½ by 11 inch page and perforating work pages so that they can be removed easily and become part of the student's notebook. The student essays are presented in typed form to differentiate them from the instructions and explanations, which are, of course, printed in standard spaced form with judicious use of white space and boldface topic headings.

The book is the result of four years of class testing, both by the authors and by colleagues within the English Department at Los Angeles Valley College.

□ Mary Spangler and Rita Werner, *The Structured Essay: A Formula for Writing*, Dubuque, Iowa: Kendall-Hunt Publishing Co., 1982, 288 pp., $16.95.

HOUGHTON MIFFLIN UPDATE:

The Riverside Reader
Joseph Trimmer, Ball State University
Maxine Hairston, University of Texas at Austin
519 pages • paper • Instructor's Manual • 1981

The Riverside Reader, Volume II
523 pages • paper • Instructor's Manual with Test Items • 1983—*Now available*

The Riverside Reader . . . a new tradition for freshman composition.

The first *Riverside Reader*, published in 1981, was the start of another tradition for Houghton Mifflin: readings for composition carefully selected for excellence of style, usefulness as models, and interest to students, presented in the context of thoughtful pedagogy and stimulating writing assignments. Adoptions across the country proved the success of this procedure.

Now, *The Riverside Reader, Volume II* offers instructors an alternative to the orginal volume:

- Fifty-one new essays, each carefully selected from the best available.
- The same effective pedagogy, but based on the new essays of Volume II.

Structure and Meaning: An Introduction to Literature Second Edition
Anthony Dubé
J. Karl Franson, University of Maine, Farmington
Russell Murphy and **James W. Parins**
Both of University of Arkansas, Little Rock
1,364 pages • cloth • Instructor's Manual
1983—Now available

Organized by genre and the literary elements of each genre, the Second Edition of *Strucure and Meaning* presents 35 short stories, one novella, 12 plays (including both a comedy and a tragedy by Shakespeare), and 267 poems. A balance of classic and contemporary works, ample representation of women and minority writers, and accessibility to students characterize the selections.

Clear, straightforward explanations introduce the literary elements in manageable segments, and ample study questions accompany selections throughout the book. Among other features are new material on evaluating literature, an expanded glossary, and instruction in writing about literature, illustrated by student papers.

Grassroots: The Writer's Workbook Second Edition
Susan Fawcett
Alvin Sandberg, Bronx Community College
Test co-author: **M. Susan Pittman**
University of Wisconsin-Eau Claire
332 pages • spiralbound • Instructor's Annotated Edition • Test Package • 1983—Now available

Revised to make it even more useful, *Grassroots*, a best-selling text for basic English, now comes with an Instructor's Annotated Edition, a comprehensive testing package, and expanded coverage of paragraph writing, for more ease and effectiveness in teaching.

Patterns: A Short Prose Reader
Mary Lou Conlin, Cuyahoga Community College
365 pages • paper • Instructor's Manual
1983—Now available

Conlin's reader provides models for developmental writers as well as material for improving students' reading skills. Organized by rhetorical mode, the readings vary from paragraph to theme-length selections and include both professional and student works. All selections have been chosen not only for their reading levels but for interest, quality, and liveliness.

Simple, effective apparatus promotes student understanding of the rhetorical modes and of each reading. Writing assignments help students translate reading skills into writing skills.

Writing for a Reason
William H. Barnwell, University of New Orleans
466 pages • paper • Instructor's Manual
1983—Now available

Writing. Writing with style. Writing with accuracy. *Writing for a Reason* addresses these concerns through a lively approach specifically designed for developmental students. Overcoming writing anxiety. Prewriting, drafting, and revising. Grammar and mechanics. Stimulating student essays. Class-tested for three years and proved able to generate interest and skills in writing. Reason enough to write for a copy.

The Practicing Writer
Arthur H. Bell and **Thomas P. Klammer**
Both of California State University, Fullerton
297 pages • paper • Instructor's Manual
1983—Now available

Focused on paragraph and short essay writing, Bell and Klammer's skills-oriented text addresses students in an informal, conversational tone. The text includes prewriting strategies, options for paragraph and essay organization, and a section on style for basic writers. The final section on grammar and mechanics includes pretests and posttests to aid independent study.

Throughout, numerous examples illustrate principles, while lively situational writing assignments and coordinated exercises develop students' ability to apply them.

College Vocabulary Skills Second Edition
James F. Shepherd
Queensborough Community College
243 perforated pages • paper • Instructor's Manual with Tests • 1983—Now available

Shepherd teaches strategies for improving both reading-listening vocabulary and writing-speaking vocabulary. Concise, easy-to-understand explanations are reinforced by numerous exercises in varied formats.

The completely rewritten Second Edition features greatly expanded word lists for vocabulary growth, especially words for college subjects. Among other revisions are an expanded section on dictionary usage and a program for individualized vocabulary development.

For adoption consideration, request examination copies from your regional Houghton Mifflin office.

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PRESIDENT'S MESSAGE

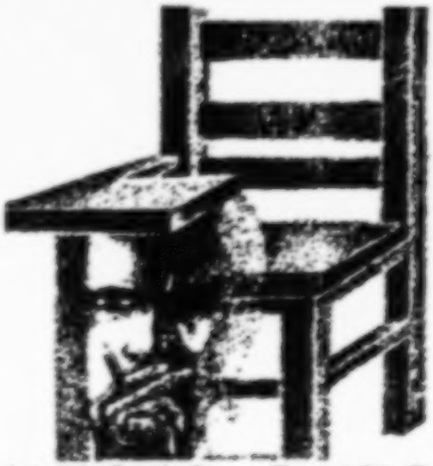
A Very Real *1984*

Welcome back to campus for the 1983-84 academic year. Though recent years have been trying, this current one may well come close to plunging us into an abyss of despair. Not only did the Governor slash millions from the community colleges' budget with the admonition to begin assessing fees to compensate for lost revenues, but the Legislature, at this writing, has yet to pass enabling legislation that would allow us to initiate such fees. Even if we are allowed to charge the recommended one hundred dollars per year fee, we will not collect enough money to offset the cuts made by the Governor. Community colleges lose at every turn.

Given the fact that we have less money, what will happen to our colleges? Let us take a look at possible consequences in three areas: staffing, programs, and students.

Less money means less to spend on faculty. More obviously this will lead to severe reductions in hiring: vacant positions will be left vacant; hourly personnel will not be hired to staff additional sections; and "consolidation" may well become the buzz word of 1984. In addition to such obvious results there may well be other side effects: no raises, reduction in benefits, metered supplies, shortage of reference and supplementary materials, increased class sizes, increased work loads, and such.

What happens to our programs? As colleges strive for maximum ADA, there will be greater reluctance to offer university parallel elective courses which traditionally enroll fewer students, eventually forcing English departments to become nothing more than service departments for technical ESL programs? Already we have heard and vocational programs. And what about rumblings from Sacramento that the only ESL courses we should be offering are "certified college-level courses." And we know what that means!



How are students affected by all this? It is true that students who do note the one hundred dollars will probably be less apt to drop courses from their programs. But it also means that they will effectively be barred from "trying something new and different." Anyone who knows our clientele knows that the majority need to be encouraged to attempt the unknown, to broaden their horizons, to expose themselves to the civilizing qualities of a truly general education. And what happens to those who will be barred from campus because of a lack of staff and reduced offerings? For the first time we will not be an open door institution, providing for all who apply. Where will those we turn away go? What kinds of jobs will be available to them? What kind of life will they have? As we close the door, whom do we close it on: the second degree student, the occasional student, the non-directed student, the immigrant student, the non-high school graduate, the returning student? The mission of the community college has always centered on service to *all* students, but that will surely have to change.

Am I painting a bleak picture? You bet I am. Unless we are conscious of the horror of the complete scenario, we will be apt to accept each seemingly innocuous change that is suggested without being aware of where we are being led.

Isn't it a supreme irony that all this will be happening in 1984? Perhaps Orwell might be wryly amused by this. I can't be. Can you?

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

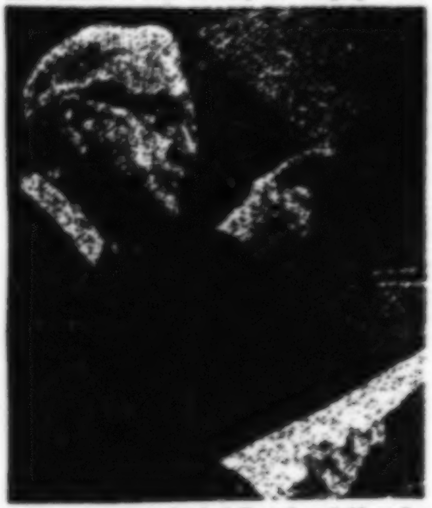
The Governor, the CC's, the NEA, and the AFT

$ACRAMENTO $CENE

By GORDON TAYLOR
Yuba College

By the time you read this report, the Legislature will have completed its current session and will have decided, for the better, for the worse, a number of issues that concern the community colleges (CC's) as well as higher education in general. The hottest question at present is whether the CC's should charge a fee: registration, tuition, call it what you will. The other hot issue, and equally important, is the amount of money in the basic appropriations bill, specifically, the $230 million that Governor Deukmejian cut from the budget that was adopted in July, twenty-one days after the legal deadline (a record, they say).

The summer of 1983 should now be known as the Governor's Summer of Great Acrimony. The wrangling over the budget gave everyone involved fits and, probably, a few ulcers; and our leaders in Sacramento have not yet finished their work or their arguing. The fiercest battles were over the schools (K-12, the CC's, the universities): what they would or would not get, what they would or would not have to do. Everyone connected with the schools pleaded agonizingly for more money. The Governor gave some, but not enough to calm the agonies of the pleaders. The latter predict that, as a result of the various proposals and the legislation, there will be major disruptions in what the schools and the CC's in particular do and whom they serve. The Governor, on the other hand, said that things are looking up — the reforms put forth should make the K-12 system work better — and that he would consider some more money again next year. No one, of course, can possibly know how much money would bring forth first class schools and satisfied teachers. Yet a number of reforms are necessary regardless of the amounts of money given or not given. Many of the reforms would cost nothing, others something, others might save a penny or two. It is obvious, in any case, to those who consider the matter for more than thirty seconds that the schools do need more money: How Much? For What? The battle goes on.



The group that will suffer the most, I suspect, will be the CC's. They are caught in a battle over ideology as well as money. I could not possibly say whether the money is causing the ideologies to be questioned or whether the differing ideologies are causing the debate over the money. Deciding whether students should directly pay for any portion of the cost of running their colleges has produced some odd reactions. Neither side has very clearly or very well explained its reasons or its principles; it is just that the State should support the CC's, just that students ought to pay something. Those who favor tuition do not say much about it. The Governor is the most vocal, but he has not explained himself adequately. Those who oppose tuition (fees) have somehow made it a moral issue, though not quite on the level of good versus evil.

(I relate the following incident because it illustrates much of the thinking that too many of the people who argue the case indulge in. This is only one of the more obvious ones.) The student member of the Board of Trustees of the California State Universities and Colleges was heard to pronounce the astonishing proposition that the Board was "forced into the position of responding to the governor by shifting financing of the system to the students. This is a bad precedent." Raising the undergraduates' fees to $687 from $505 hardly shifts the financing of the system to the students, and having students pay some portion of their education was established a long time ago. So much for the educated mind at work in its objective consideration of contemporary phenomena.

One suspects that he is more upset at having to cough up the additional $218 for the coming year rather than at any violation done to his principles. The fee will no doubt be a burden for some students; but, given the fact that charity has been provided for the indigent students, that burden does not justify the violation done to the principles of the educated mind and to clear thinking.

It seems to me that the various ideological issues were settled long ago: the State has been paying for all or part of its citizens' education for who-knows-how-long now, so that principle is certainly established. It is also true and established that students at public institutions have been paying for some portion of the cost of running the place although by no means the full cost. The only question to be debated is which costs should the students pay and how much. The fees at the CC's have been minimal, even miniscule; but the principle is still established. Educators in California have, over the years, tried to maintain a distinction between fees and tuition: fees are to pay for the students' activities and non-instructional items such as medical insurance; and tuition, which they have vowed never to charge, would only pay for instructional costs — teachers' salaries, buildings, and the like. To many people, though, a fee is still a fee whether one chooses to call it that or to call it tuition.

Considering these points, the issue is really a practical one

SACRAMENTO SCENE

(Cont. from Page 7)

even though the politicians have taken the opportunity to turn it into a partisan one rather than to deal with the issue itself: Will the taxpayers agree to pay? Can the State afford to carry the whole sy□em along with its other public welfare programs and charities? How many students cannot afford additional fees? How many will refuse to pay them? And so on. In my more cynical moments, I am inclined to think that those who would not pay (and not go to school) would be those who are not very interested in the first place, those who generally drop out before mid-term anyway. The specific amount, in this discussion, is not particularly important since Mr. Deukmejian's one hundred dollars is an arbitrary figure and once established could very well be decreased or increased. Besides, one hundred dollars for most students is really negligible. It is, roughly speaking, ten dollars per month: the equivalent of two sessions at "The Return of the Jedi," or a couple of joints and one of Pink Floyd's new albums, or a class hour at the video arcade, or a half a tank of gas for their car; the list is endless. It is, as they say, a matter of priorities.

After all the fuss, the charges and countercharges, and the various attacks *ad hominem* have been finished with, we can expect some compromise. It is quite possible that the students will be charged *A* fee, probably less than what the Governor has proposed; that some tax (under the name of closing a loophole, exchanging one tax for another) will be levied; that some portion or all of the base will be restored to the CC's general budget. There are already some signs: the Assembly Speaker, Willy Brown, said the other day that he is willing to discuss what he chose to call a user's tax to benefit CC's. It might be in the form of a sales tax (even sounded vaguely like a direct fee), but it would not be used to pay for courses that are "clearly not educationally related or not employment related." However, Minority Leader, Robert Naylor (Rep., Menlo Park), says that the Republicans will not tolerate additional taxes. Last spring the California Postsecondary Education Commission recommended tuition under certain conditions, and the CC's Board of Governors appears to be weakening its opposition to fees; some students have even admitted that they could manage them. Assembly

members Teresa Hughes (Dem., Los Angeles), chair of the Assembly Education Committee, and John Vasconcellos (Dem., San Jose), chair of the Assembly Ways and Means Committee, still appear adamantly opposed to fees at the CC's. The Governor is also still set in his views. Just how the compromise will be worked out or what it will be is the big mystery. Whatever happens, though, the CC's are not going to get enough money to operate as they have in the past.

In early August, the Governor signed SB851, the general operating and financing bill for the CC's. This bill authorizes the system to run and establishes the way that finances are allocated. A separate appropriations bill is necessary to give the colleges their money, and that is what the various parties are now contending.

The summer provided additional entertainment, as well, at least for those whose tastes run to the ridiculous and the bizarre. The report from the President's National Commission on Excellence in Education, which came out in the Spring, contributed its own bit to the festivities. In June, the National Education Association (NEA) held its annual, national convention in Philadelphia; the American Federation of Teachers (AFT) met for its convention in Los Angeles; and throughout the summer numbers of articles by all sorts of experts appeared to explain what is wrong with the schools and who is to be blamed for the whole mess.

After the Commission's report, people began to look all over the place to see if they could not find bits or pieces of excellence lying about. We are now pursuing excellence, rewarding excellence, searching for it everywhere; but, unlike petroleum or gold or lumber, it is not something we can drill for, mine, or grow and harvest. We cannot search for, pursue, or reward excellence (what could it care about any rewards?). We can search for, pursue, and reward the people who do good work, who know what education is about and how to get it done: the sense of the matter that we lost sight of about forty or so years ago. And it is not a simple matter of merit pay.

The NEA, at its convention, indulged in some of its usual asininities although not quite so blatantly as it did last summer. The new president said that teachers "do not want mediocrity in their schools." They would, no doubt, sweep it out with the rest of the garbage. Her way to get rid of it though would be to pay teachers more money. Of course! Why did we not think of that before? She also demanded excellence from the President but did not say how much she wanted. The NEA reaffirmed its opposition to merit pay and castigated Mr. Reagan for having proposed it. In a rare fit of open-mindedness, the NEA did agree to discuss it in efforts to improve education.

The AFT, meeting in Los Angeles, was only slightly less farcical. Its president, Albert Shanker, gave Reagan an F-plus: the F for his performance on education, the plus for having brought the issues of education to the public's attention. His approach is notable as a particularly educated and rational way to discuss and debate their differences. The AFT criticized the NEA for its obstinacy regarding merit pay and said that it would study it. Shanker even went so far as to praise the plan put forth by the Governor of Tennessee. The AFT remained adamantly opposed to tax credits and deductions for people who want to send their kids to private schools.

Mr. Reagan got himself invited to address the AFT's convention. The audience received him well enough but, in a case or two, chose to debate him by waving signs with slogans written on them, a particularly productive way of resolving differences.

Merit pay is receiving far too much attention for its importance. It might work in some places and not in others. (One school district, San Marino Unified in Los Angeles County, used a merit system for about twenty-five years and then recently abandoned the practice because it had ceased to work.) It certainly will not restore the American educational system to its former glory, the system having run quite well without it for a long while; and we should not waste our time on it when there are other things that need our concentration.

Meanwhile, as we are all fully aware, our classes are beginning to meet; and, if my own case is any indication, they will be full (some would say overloaded); the students will tend to stay rather than drift away as they did only a couple of years ago, and our classes will be larger than previously at the end of the term. We will be offering fewer classes and sections since some teachers will have retired and will not have been replaced (the budget again); and there are more students it seems who want to get in. As the old curse has it: May you live in interesting times.

Resolutions That Affect Us All

In September, 1980, *i.e.* published three resolutions on the relationship between composition teaching load and quality of instruction. These resolutions came from the English Council of the University of California, the English Council of the California State University and Colleges, and ECCTYC. Because of their continuing relevance to our teaching experiences and our conversations with administrators and bargaining agents, we reprint those resolutions below.

Moreover, the ECCTYC 1981-1982 Workload Report has been completed. It includes information from ninety-nine California Community Colleges on placement testing, lab-hour differentials, composition weighting factors, class size, teaching hours, and other items. For information, please contact your regional directors.

UNIVERSITY OF CALIFORNIA

We call attention to the following amended statement of the English Council of the University of California, in view of recent decisions to increase composition teaching loads in several California community college districts:

> We are informed by the English Council of California Two-Year Colleges that the normal yearly load for Composition teachers in their institutions is eight to ten classes with as many as 390 students writing compositions totalling seven to ten thousand words. Noting that the comparable load in our own departments is six to seven classes with 120-130 students writing a comparable number of words, we offer the judgment that the community college load is far too heavy to permit adequate correction of papers and the individual attention to student writing necessary for genuinely effective composition teaching. The disparity of loads between the two levels is in fact so great as to cast doubt upon the actual equivalence of composition classes taught in the community colleges and transferred to the several university campuses for freshman English credit. We urge that composition loads in community college be adjusted so that there will be no future concern about equivalences and transfers.

CALIFORNIA STATE UNIVERSITY

The following resolution was adopted unanimously by the English Council of California State University and Colleges, 25 April 1980:

WHEREAS increases in student demand for English composition courses and programs, at a time of steady state staffing and threat of lay-off, might threaten academic standards by such means as (a) increasing student load for composition teachers beyond reasonable and professional levels, and (b) staffing composition programs with those not fully qualified to teach them; and

WHEREAS composition instruction is unusually demanding of instructional time, since weekly paper-grading and student conferences are normal procedure; and

WHEREAS excessive composition workloads at some community colleges has caused the University of California English Council to question the transfer quality of some composition courses;

BE IT RESOLVED THAT the CSUC English Council establish a standing committee on composition course workloads and staffing to report to the Council at least once a year on the maintenance of proper standards for CSUC English composition instruction; and

BE IT FURTHER RESOLVED THAT we endorse the ECCTYC resolution on composition teaching load.

CALIFORNIA TWO-YEAR COLLEGES

The following resolution was adopted unanimously by ECCTYC, 25 April 1980:

WHEREAS there is continued emphasis on national and statewide levels that critical reading and writing are indeed the basis for all collegiate work; and

WHEREAS there exists increasing concern over the continued decline in students' writing abilities; and

WHEREAS a composition student must write at least once a week and a composition instructor must read, comment on, and correct at least one writing per student per week;

BE IT RESOLVED THAT ECCTYC reaffirms the necessity of adequate differential for each composition course, whether that differential be in the form of reduced unit load, reduced numbers of students, or increased contact hours per course.

BE IT FURTHER RESOLVED THAT community college districts take heed of the spring 1979 University of California Council Resolution which clearly defines the relationship between excessive composition teaching loads and the quality of that teaching.

ECCTYC

inside english

Vol. XI, No. 2 Journal of the English Council of California Two-Year Colleges December 1983

INSIDE
inside english

ECCTYC

Looks At Our Students' Needs

Do we really test our students' skills with our placement exams? Do we read their writing samples with an eye to their failure? Richard Tracey explores these questions in "On Failure."
page 4

John Lovas, an administrator and an instructor, considers the seeming dichotomy between pedagogy and productivity.
page 9

What is *inside english* looking for from you?
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Call for Papers for the March 1984 Issue.
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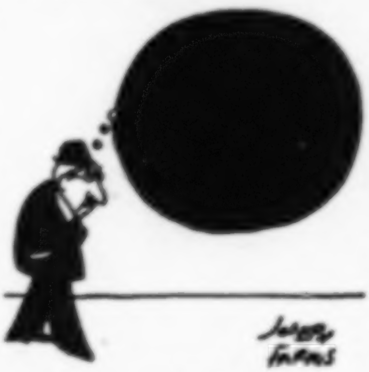
Writing Across the Curriculum —
Caring is not Enough

By
FRED H. FISCHER
Imperial Valley College

Imperial Valley College, like many other community college campuses, sees a greater number of non-traditional students every semester. According to our campus demographic reports, we have a 78 per cent Hispanic student body: many students are taking instruction in English for the first time, progressing in our reading and writing continuum each semester after that. Half of our student population is labeled "academically disadvantaged." Approximately one-third of the parents of our students have less than an eighth grade education. After completing the ESL progression of courses, a student will take five semesters of both reading and writing courses to reach the A.A. or A.S. degree. Even with this extended course of study, many students do not demonstrate writing proficiency outside of the classroom. Three hours a week is simply not enough time for the massive language acquisition necessary to succeed in either the four-year university or the business community. On our campus, instructors in other disciplines complain of their students' lack of literacy — their inability to read critically, their wanting vocabulary skills, their deficiencies in both analytical and even reasonable writing. The traditional solution — to hire more faculty — is precluded by the penurious budget policies in Sacramento. However, even if we were able to hire more instructors, students would then have reading and writing courses spread out over four or five years: instructors would find themselves awash in a sea of remedial papers, and taxpayers would become even more critical of what they were led to believe was a college, not an institution solely for remediation.



We at the community college must realize that we have come to our Rubicon, no matter how painful. The decision to see writing skills in every subject area must be addressed. *Does the faculty take on the additional burden, or does it relegate to the socio-economic trash heap those students who come to us as their last and only hope?*

Suggesting a new approach to instruction causes most faculty a dull pain, which builds, rising from the bridge of the nose, culminating in a piercing headache somewhere in the frontal lobe. Compounding this torture is the onus upon English departments. Advocating more writing in each course, English instructors become the walking symbols of more work, less fun. Ironically, when students read or write in a deficient manner, it is the English instructors who shoulder the burden of public resentment. It's now up to us to convince our colleagues that non-traditional as well as traditional students have to understand that the ability to read and write well is not only required in that vacuum called "English class."

Students must be required to demonstrate the skills we have taught them in order to pass their other classes. The non-traditional students, especially, must be assured that the importance of literacy skills is not isolated to that bizarre experience at 8:00 a.m. on Tuesdays and Thursdays labeled "Writing Fundamentals." They must be assured that the paragraphing skills learned on Tuesday morning will help with the philosophy exam on Wednesday afternoon, the history paper due next month, and the business summary to be turned in on Monday night. The non-traditional students need immediate evidence that a skill learned in one class will have a relation to other classes in their college education. Few students perceive college as isolated bits of information which will one day reveal a beautiful mosaic. On the contrary, most see their courses as always separate and English courses, in particular, as a trial by fire, something that must be endured, just another obstacle to graduation or something that may flunk them out.

The blessing or curse of the community college is that it must serve that particular community of learners, regardless of the distance they must travel to meet our standards. The nature of the non-traditional student increases the length of the journey in arriving at a fully-functional, literate destination. The community college attempts to be all things to all people. Perhaps there were once days when citizens and their elected representatives were willing to supply the financial resources for what they considered worthwhile educational goals. Those days are no more. Universities expect transfer students who have been groomed for adequate performance. The business community expects "college" to still hold the old world connotations of that place where one displays excellence in assumed proficiency in reading and writing skills. The new imperiled open-door policy allows a gale of misconceptions and myths to blow in along with the storm of our daily reality — teaching basic skills.

Some of our students, and indeed some of our teaching colleagues, believe that the issue of substandard writing can be filed away with the last day of class, before the ink is dry on the final exam or, more realistically, before the Scantron sheet is through the machine!

Our students, non-traditional and otherwise, do not want years of remediation. They are with us for the purpose of quickly obtaining the tools they will need to build a better life. Alice G. Brand, a writing program developer, conveys the urgency of our task.

> Writing is integral to professional, not personal, growth. The bottom line is practical skills. Men and women alike want those skills and they want them fast. They want the tips-of-the-trade, rules of thumb for writing they can take back to their desks and apply immediately.[1]

Both non-traditional and traditional students have little reason to believe that what is learned in English class matters, for most other courses require no writing and, therefore, do not validate that learning. By ourselves — with all of our energy, our labs, our tutors — we still limit the utility of the subject for the learner. All the while, our colleagues in other subjects decry the absence of good thinking and good writing. Mike Rose, writer and teacher, refers to the non-reinforced, remedial writing programs

(Continued on Page 3)

ENGLISH COUNCIL OF CALIFORNIA
CALIFORNIA REPUBLIC
ECCTYC
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inside english welcomes articles, reviews, and other writing of interest to instructors of English in two-year colleges. Submissions should be limited to no more than eight double-spaced typed pages. Although a detailed policy and style sheet is available on request, in general follow *The Chicago Manual of Style* and *The MLA Style Sheet* (Second Edition). Send manuscripts and requests (with a self-addressed envelope to which stamps are clipped) to Barbara Bilson, Editor, *inside english*, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

The editor reserves the right to edit manuscripts so that their format and language conform with the style established in the journal.

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Letters

Dear Editor

"SAC SCENE" CENSURED

The "Sacramento Scene" column by its title appears to be an objective account. There wer some factual reporting in Gordon Taylor's column in your October issue. However, both the frequently sarcastic tone and the advocacy of tuition are inappropriate in such a context. Tuition is a complex, controversial issue, and while many of us as faculty and administrators will accept community college tuition of some sort in order to survive as institutions, we remain philosophically opposed to it.

Concerns for inner-city colleges, minorities, and re-entry women should be expressed in your pages: studies show that such institutions and groups are hardest hit when tuition is initiated. (And when my personal property tax bill shows $6.37 to be paid to the local community college district this year, I must seriously question asking students to pay $100 a year.)

In addition, Taylor's specific references (monthly costs averaging out to equal "a couple of joints and one of Pink Floyd's new albums") are trite and overused, qualities we discourage in our students' writing.

I must also take exception to the abuse of editorial privilege in a reportorial column. I refer to the direct attack on both the leadership and rank and file membership of the CTA and NEA. Not being content with pinpointing the "asininities" of the NEA and the "farcical" nature of the AFT's Los Angeles conference, Mr. Taylor then went on to express his personal views on merit pay, an issue of equal complexity to the tuition question. I did, however, notice some "rare fit/*s*/ of open-mindedness" in Mr. Taylor's diatribe.

I hope that in the future Mr. Taylor will be more objective in his reporting. If such issues as tuition are to be discussed in the pages of *inside english*, an open forum format would be more suitable.

TONY GILLERAN
Santa Barbara City College

GORDON TAYLOR RESPONDS

First of all, I wish to thank Mr. Gilleran for his comments on my column. It is interesting to hear the opinions of *i.e.*'s readers and especially of those who disagree: the more the better. A good, rousing debate is always fun. Unfortunately, not enough people feel an urge strong enough to sit down and respond.

As political editor and writer of "Sacramento Scene," I have been left quite free to do what seems best according to the circumstances of the moment. As it has turned out, the column has become a mixture of reporting and commentary. I have reported what I have observed and heard, and, following those accounts, I have felt somewhat free to comment. My friends and colleagues tell me, though, that I am a skeptic and, now and again, given to a bit of irony. I hope, however, that I reserve my public irony for those things that deserve it: the antics of the NEA, for example, and some of the goings on in the State's high offices. I must say, though, that it is not nice to point out that the emperor has no clothes.

It is indeed true that tuition is a complex, controversial issue; but concerns about inner-city colleges, minorities, and re-entry women deserve to be dealt with apart from tuition. If, for example, the systems of financial aid will not compensate those in need for the effects of tuition, then we should look to the systems of financial aid. We should debate tuition on its own merits or demerits, not in relation to other issues that also need attention.

Although my remarks on tuition can be read as advocating it, I only intended to set out the issue in terms we might be able to discuss. As I pointed out in the October column, many people separate tuition from fees; others do not. I am agreeable to either point of view. In any case, it is true that the fundamental principle of fees was established at the CC's a long time ago, and now it is really a practical issue rather than a philosophical one. The issue of one's property tax is a separate one, as well, it seems to me.

In the future, I will very likely do as I have done in the past: report and comment, appropriately, I hope. I also hope that the debate will go on. We do need to debate the issues, and the editor of *i.e.* would like nothing better.

GORDON TAYLOR
Yuba College

COMPUTERS DO HAVE VALUE

Paul Kaser's article, "Meno's Slave, Gamow's Presses, and GIGIO: Why We Can't Use Computers to Teach English Composition," does not make a convincing case against the usefulness of the computer for teaching composition. He does ridicule some software, but to deny computers because of the purported limitations of several pieces of software does not prove his point.

Kaser writes that no computer can teach "a six year old with a subnormal vocabulary . . . how to express in writing his or her experiences . . . only another human being can do that." No good "human teacher" would expect that of a computer or assign a computer an impossible task. However, because it can't perform miracles doesn't mean it has no value.

On the other hand, we need to recognize that the computer is not a panacea; no technology, no pedagogy, no teacher, no text is. But that is not to say that the computer is not a useful tool in the teaching of composition. Dr. Alfred Bork provides a meaningful perspective. "We shouldn't start by saying, 'What can I do with computers?' rather, we should start by asking, 'What are my pedagogical difficulties? What are the problems associated with teaching writing?' " The computer becomes a useful tool if the latter is the point of departure.

Though I could argue the value of CAI in providing supplementary learning experiences in an interactive mode, I would like instead to make several other points. For those of us who teach writing by process and revision, the word processing capabilities of the computer provide a very remarkable tool for the writer — a tool that permits and encourages fluency, experimentation, revision, and editing. More and more professional writers and student writers are testifying to the effectiveness of this tool.

And that is the key. The computer is a tool — not a total writing course, not a panacea, and not a non-human teacher. Kaser compares what the "human teacher" can do with what the "computer teacher" can not do. The computer is not the teacher. It is a tool for the learner — an interactive tool with great potential for learning. The real problem with Kaser's rejection of the computer is that he insists on looking at teaching and not learning. The "human teacher" does not abdicate his role by using the computer. He facilitates learning by taking advantage of an effective tool — a tool which can provide learning experiences in all the stages of the writing process from prewriting to finished manuscript.

LOIS POWERS
Fullerton College

CORRECTION

The author of the October 1983 issue's front-page article, "Just What the Patient Ordered," should have been identified as Dennis J. Hock, not Dennis J. Hook.

DEAR MR. GOVERNOR

inside english *received a copy of the following letter, which was sent to Governor Deukmejian from a member of the English Department at Santa Barbara City College.*

Two-year colleges are under attack, an attack that seems based on a fundamental misunderstanding of the nature of this unique institution and of its importance to the community and to the state of California.

The premise beneath many of the changes that community colleges are being threatened with or are already being forced to take is that these schools should duplicate the freshman and sophomore years of four-year institutions — they should be something less than half of a whole college or university, and no more. But for years they have been much more. To diminish their unusual power to meet rapidly changing cultural needs is extraordinarily short-sighted, especially at a time when change is accelerating beyond human capacity to understand it, much less adapt to it.

The typical "transfer" student, that responsible, goal-oriented, reasonably able person who has a clear educational objective is well served by a two-year college, but would be just as well served by a state college or university. It may be appropriate to punish such a student for inefficiency (by imposing a fine for withdrawing from classes, for instance) or to insist on some financial evidence of earnestness, like token tuition. (I am assuming here that the principle of free public education is not endangered, as it is essential to democracy. Presumably the issue is not whether to spend tax monies on education, but is what kind of education to spend it on.)

But many two-year students are not focused on an objective. They are searching — for a sense of themselves, for ways to understand and deal with their universe, for help with gaps and deficiencies in their learning skills, for a job, a role, an interest, for a way to be useful in the world. Some

(Continued on Page 4)

CARING IS NOT ENOUGH

(Continued from Page 1)

as ghettos. "Our institutions create deplorable conditions for our remedial, writing programs and our students — labeled intellectually sub-standard, placed in the conceptual basements of English departments, if placed in the department at all, ghettoized."[2]

The entire faculty of the community college must work together to abolish that ghetto. If, for example, students know they must use writing skills to pass three out of five classes, they will be concerned about correctness and style if only because there are three grades at stake instead of one. The task is greater than both the student and the teacher, but it is not greater than the sum of all the parts in the instructional community. As Robert J. Connors aptly writes,

> The universe of discourse is larger than the universe of science, and seductive though the puzzle-solving of normal science may be, it has always been the task of rhetoricians to try to solve problems and puzzles. It is the old burden of humanistic leaning, and everyday we must shoulder it anew.[3]

And here is the rub. The sum of the local English division agrees — yes, we must reinforce writing skills everywhere, but how can we make this everybody's job? Now we come to our colleagues. What lone, instructional zealot can win the support of overburdened colleagues in other disciplines? What single English department can bring about a campus-wide change in the instructional method? What type of consultant and inspirational inservice will capture the hearts of those who are tired of the steady stream of the all-too-common redundant "innovation." Where is the incentive? What are the consequences? Why should a colleague in another discipline jump on this band wagon?

The most penetrating question of all — the one which grabs our guts — concerns picking up the pieces if the experiment fails. How does one recoup the crushed alliances, the upset applecarts, the lost academic independence in the face of what has all the earmarks of certain rejection? What will be left to go back to?

Secretly, we have adorned our co-workers with halos or horns according to their alliance or hostility. But before we hand our reticent colleagues their pitchforks and red union suits, we "English types" had better be honest about our reactions if the shoe were on the other foot. How would we feel if we had to introduce more content from another area, say math or science, because there is a dangerous decline in this area? The mutinous cries would resound across America: "Why should we use our instructional time to pick up where the math and science instructors have failed? We can barely cover the material as it is. And God, no, not those inservices!" Will this be the attitude of our campus once we jump into a writing-across-the-curriculum commitment? Will there be a bounty on the hides of English instructors? Writing means more work — more accountability. More work simply compounds the eroding working conditions on most campuses. Morale plummets.

If there is a solution, it must come from within. We, the concerned English instructors, must plot a strategy we can live with, right now, right here on the pages of *inside english*. We all know how much easier it is to persuade when we have a practical, reasonable solution to what all parties agree is a dilemma. Successful programs must be shared here. We need a win/loss record, not only for Imperial Valley College, but for the entire instructional community throughout the state. The future of our students, and perhaps our own institutions, depends on how we pull together for a common goal — without monetary compensation, without public praise, without the immediate thanks from our students who will owe their success to our risks, our strategies, our actions reaching out beyond mere caring.

NOTES

[1] Alice G. Brand, "Writing Programs: See How They Grow," *Lifelong Learning*, October, 1982, p. 27.

[2] Mike Rose, "Remedial Writing Courses: A Critique and a Proposal," *College English*, 45(February 1983), 126.

[3] Robert J. Connors, "Composition Studies and Science," *College English*, 45(January 1983), 20.

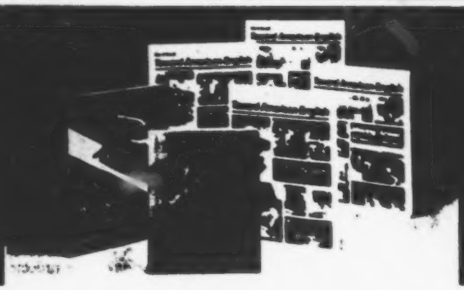
CALL FOR PAPERS: MAY 1984 ISSUE

As Fred Fischer writes at the end of his article "Writing Across the Curriculum — Caring Is Not Enough," those of us concerned about the literacy and the education of our students "must plot a strategy we can live with, right now, right here on the pages of *inside english*."

If your college has undertaken or is planning to undertake a writing-across-the-curriculum project — whether it is campuswide or narrowly limited, decreed by the administration or developed by a few faculty members — let *i.e.* know about it. The May 1984 issue will be devoted to exploring the various approaches to writing across the curriculum.

inside english is interested in articles that detail how the writing-across-the-curriculum project began at your college, how (very specifically) it was implemented, what objections the faculty raised and how these were dealt with, what benefits have accrued to faculty and students, what difficulties have arisen for faculty and students. Articles may discuss all or any of these issues.

Articles and reviews should reach *i.e.* by 1 March 1984 and should be written to conform to the *inside english* Style Sheet. To receive a Style Sheet write to the editor and enclose a self-addressed, stamped legal-sized envelope.



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WHAT — OR WHOM — DO WRITING SAMPLES SAMPLE?

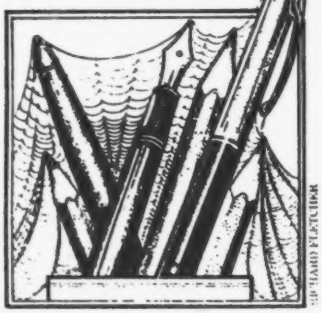
Of Failure

By RICHARD TRACEY
Cerritos College

We used to begin every writing class at Cerritos, every semester, by asking our students to write a full-page, single-pargraph writing sample. This always seemed rather routine to us, handing out a dittoed list of topics with our own special paper (to insure all students wrote in class), then collecting the "paragraphs" at the end of the hour and, based on our evaluations, transfering students in and out of our five levels of English/ESL. But as of this semester we've abandoned writing samples in favor of the CEPT test. While I was on a one-year leave last year, our director of institutional research proved that number-two pencil marks on a ScanTron form are as reliable a measure of student writing skills as is student writing. And besides, they're cheaper.

When I first heard the news, I couldn't believe it. How in these days of writing across the curriculum could the curriculum committee have done this to writing? But then I remembered that some of the work I had done on leave had shown to me that we might just be better off without writing samples.

It was last fall, during the discussion of "correctness" and "error" in the University of Washington's English 504, Teaching Composition. Anne Ruggles Gere, director of the Puget Sound Writing Program, asked each of the twelve writing teachers in her seminar to bring in a sample of student writing errors. I brought in this five-year-old Cerritos writing sample:


RICHARD FLETCHER

Police

> The Police in the area I live in are be change to firestone shiffe. Because the city of Lynwood police are so againt the black and chico in the area that people just got sick of the police kill.

The circumstances under which these words were written are somewhat lost to me now. It was September 1977. I had begun our writing-sample routine in the lower-level basic writing class. As the students worked, I read a stack of writing samples from another class, and then a black man, twenty or so, came up to borrow a pencil. I don't remember having one to lend or not, but I do remember telling him I didn't, sending him out to get one somehow, somewhere.

He returned with a pen about fifteen minutes later, spending the last thirty minutes of class writing his paragraph on the topic of "an experience with the police in the area you live in." I took one look at his work and saw only failure for its author. I didn't know what to do. English was his first language, so I couldn't ship him off to ESL. But clearly he was illiterate, even uneducable.

How relieved I was that he never returned for his "results."

A few days later I typed up his paragraph, throwing away the original, filing the typed one in my "Kids say the darnedest things" file of the barbarisms I felt I was up against. I've never known what happened to him, wouldn't recognize him if I saw him. But for almost a year now I've been thinking about him and his paragraph — and me.

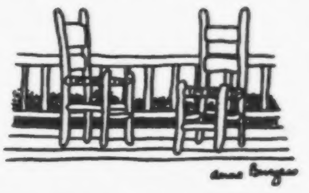
When I looked at his paragraph again last fall, I saw anxiety, not illiteracy; struggle, not uneducability. I don't mean to imply I simply saw what Anne wanted me to see — No, I saw what I should have seen five years before. Yet I do relate my new vision of "Police" to an article Anne assigned our seminar: Mina P. Shaughnessy, "Diving In: An Introduction to Basic Writing," *CCC*, 27 (October 1976), 234-39; rpt. in *The Writing Teacher's Sourcebook*, ed. Gary Tate and Edward P. J. Corbett (New York and Oxford: Oxford Univ. Press, 1981), pp. 62-68.

In this article Shaughnessy describes a "developmental scale" for traditionally prepared English teachers in the open-door college. The first two stages are self-explanatory: "Guarding the Tower" and "Converting the Natives." At the third stage, "Sounding the Depths," the teacher seeks "a deeper understanding of the behavior called writing" (p. 65). At the fourth stage, "Diving In," the teacher seeks an understanding of semantics, linguistics, cognitive psychology, and the other disciplines offering advice to basic writing teachers and their students. Before last year, I believe I was already sounding the depths; my year's leave gave me the time to dive in.

Diving in to that five-year-old paragraph, I was struck first by its topic, the first one, as I recall, on the dittoed list of six or seven handed to the students. The young man's choosing it may have reflected simply his writing on *it* rather than facing the anxiety of having to choose among more topics than he could mentally weigh at once. Or it may even have reflected his resignation that no matter which topic he chose, it wouldn't have helped him succeed. But it may have reflected his wisdom in getting down to business instead of wasting any more of his remaining thirty minutes on the ditto. Whichever, he missed the topic's key word, *experience*, focusing instead on *police*, using that as his title, correctly spelled and centered.

His attention was still on *police* as he indented his paragraph and restated the ditto's "police" topic from that key word on. Again he capitalized *Police*, probably a reflex to the title written two words earlier. His approach to the topic was that some unnamed agent was disbanding the Lynwood Police Department, law enforcement in its former jurisdiction being assumed by the Los Angeles County Sheriff. But with *The Police in the area I live in* already on paper, he could predicate his idea only with a passive construction, *are be change to firestone shiffe*. And no longer in the safe harbor of the dittoed topic, the writer began his drift into, for want of a better term (i.e., "opportunity to learn/teach"), error.

From his own first words on, he wrote his paragraph in black English, two primary features being the uninflected *be* and the past participle (i.e., *change*). As for the uncapitalized *firestone*, it may or may not have been an error, lower- and upper-case *f*'s being indistinguishable in many peoples' handwriting (remember, I threw away the handwritten original). And consider the complexities of *shiffe*: First of all, the writer left the *r* out of *sheriffe*, converting the word into a single syllable, probably the way he pronounced it. Then he transposed the *e* and *iff*, perhaps a result of some perceptual problem — but notice he didn't misspell the word with just one *f*, as is so common. The writer's not inflecting the word for plural may have owed itself to his sensing a parallel with the other law-enforcement agency mentioned, the singular *Police*. While he capitalized *Police*, he left *shiffe* in lower case, perhaps another orthographic problem.



At *shiffe* the writer paused, resting his pen on the paper to "discover" his thoughts, rereading what he'd written so far or studying the blank lines yet to fill or staring off into space. Whatever his technique, he eventually picked up his pen to continue his paragraph, leaving behind a period. And as the new thought was subordinated to the first one, he began a sentence fragment. This he capitalized, either a response to the period just written or to his belief he was starting a complete thought. "A sentence states a complete thought," he probably recalled, with the time elapsed between writing the two word groups clearly distinguishing two "sentences" in his mind. Or he may have begun a new "sentence" because "A paragraph is a group of sentences," and he knew I'd told the class to write one paragraph.

The subordinator he chose, *because*, came quickly to mind, it being our most common conjunction for expressing causal

(Continued on Page 5)

LETTERS

(Continued from Page 2)

have little confidence, but most come with hope.

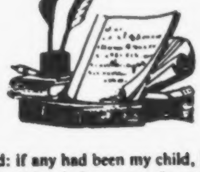
Hope is a resource — it creates motivation. For the two-year college to have to reduce its capacity to meet such students' needs is inhumane because it destroys hope; even worse, it deprives the community of the increase in skill and knowledge — and optimism — that would result if the motivation led to learning.

In the two-year college, transfer programs and credit courses take place on the same campus with a multiplicity of other educational pursuits. Students may try different disciplines, levels, and short-term objectives with little risk. The options are open, changing direction is easy. If one path proves too difficult, another may be explored without personal upheaval. A casual interest may develop into an educational major or a career; similarly, a change from an academic to a vocational program can be made without stigma. Remedial courses and tutorial help are available; at the same time, transfer courses offer college level standards and demands. A good two-year college affords an ideal combination of flexibility, support and challenge — all essential for real transforming growth.

If the pressures on two-year colleges are not relieved, the most important of their functions will be lost, a loss that will be sorely felt by all.

The institution must retain its capacity to innovate, keep current, meet the "marketplace" needs of a complex and variable student population, focus on emerging employment opportunities, provide tutorial and remedial assistance, satisfy the hunger of the growing senior population for intellectual and creative stimulation, offer training in responsible citizenship, allow the pursuit of esthetic enrichment, and more. All are necessary to the health of a community — thus the very appropriate designation, community colleges.

Education is expensive when it fails to get results or gets the wrong results. I could offer a very long list of examples of Santa Barbara City College — and other community colleges — getting the right results: the intellectually restless bakery clerk who took five years to earn an A.A. degree, and is now completing a Ph.D. at Harvard; the retired Greyhound bus driver who took every creative writing course offered, some more than once, and eventually became the editor of a national church magazine; the young woman who struggled for "C" grades in transfer courses, switched to business, and now owns a fashionable and lucrative beauty salon; the bright English major who was confused about what she wanted to do, changed her major four times, and now has a doctorate in botany and a job in Washington, D.C.; the middle-aged woman who cried tears of embarrassment and discouragement when she failed a simple punctuation quiz, but went on to earn a master's degree and to work as a research assistant to a professor of history. These students were at Santa Barbara City College for a long time, and took many courses not necessary for their final goals, but without that "inefficiency," the slow, painful — and remarkable — transformations would not have occurred. The elevation of their levels of achievement, of their productivity, and of their spirits was marked: if any had been my child, I would have considered the money invested very well spent indeed.



Let us hope that the attention now being focussed on community colleges will cause everyone to see this distinctively Californian institution more clearly, to understand it better, to value it profoundly, and to support it with enthusiasm.

Lorraine Belmont
Santa Barbara City College

EDITOR'S NOTE

Just What Is *inside english* Looking For?

At the recent ECCTYC conference in La Jolla, many people gave *inside english* high praise; others voiced their wish for one kind of article or another. When I invited these *i.e.* readers to submit some of their writing to the journal, most said, "Well, just what is *inside english* looking for?" I hope that what follows will answer that question and will encourage more of you to submit manuscripts to *i.e.*

Submissions to *inside english* should be geared to one of the five departments: feature articles, reviews, letters, and regional news.

FEATURE ARTICLES

Feature articles should address a topic in some depth. They might explore a philosophical or pedagogical position, detail a particular program, investigate some larger political issue and its relationship to the English classroom. Looking through the pages of previous issues of *i.e.*, one can find articles about the importance of literature courses in a community college, the question of television as an instructional tool, and the value of oral reading in a composition course. One might consider exploring the implications of the suggested changes in funding remedial courses or consider presenting a rationale for writing-across-the-curriculum programs. Feature articles allow writers to explore a subject in one thousand to eighteen hundred words.

SHORT ARTICLES

These articles, from three hundred to nine hundred words, present the writer's ideas in more limited focus. Here a writer might solve a specific problem — "What I Did When . . .": What I did when the class cried in unison, "We hate poetry"; What I did when the film of *As You Like It* didn't show up on time; What I did when only five people showed up for the department meeting. Short articles provide writers a forum to briefly express their ideas on a favorite topic: why a writing teacher should write; the perils and pleasures of a teacher exchange.

REVIEWS

Although a majority of the reviews appearing in *i.e.* have been of textbooks, the reviews are by no means limited to that category. *inside english* has printed reviews of books that have motivated the readers to reconsider their teaching (Doug Lane's review of Henry Miller's *On Writing*) or that have confronted readers with new ideas about writing or language or learning or teaching (Joe Fitschen's discussion of Gregory Bateson's *Mind and Nature: A Necessary Unity*). The reviews may also evaluate media programs (such as Suzanne Sekula's review of the Center for the Humanities slide-tape program "Grammar: Everything You Wanted to Know About Usage") and computer programs that have value for the classroom or the learning lab. Reviews should be from five hundred to twelve hundred words and should include at the end of the text all pertinent publishing information, including cost.

LETTERS

This is your chance to disagree with or support ideas that have been expressed in the *i.e.* articles: this is your chance to express yourself on any topic of your choice — and to do so in a page or two. Letters should be limited to five hundred words (if you want to write more, why not write a short article?) and should include at their conclusion your name and your college. Any point of view may be expressed in the letters.

REGIONAL NEWS

Too often we don't know what our colleagues are doing: what articles or books they have written, what innovations they are attempting in their classes, what papers they are delivering at what conferences, what grants they have received. "Upstate/Downstate" provides a place for these bits of information about all of you. But we have to know about you to print about you. Send your brief items to the Regional Editors.

EDITORIAL POLICY

The editor of *inside english* reserves the right to edit any manuscript to fit the requirements of space and to conform with the NCTE's *Guidelines for Nonsexist Use of Language* and with *i.e.*'s style.

STYLE

Anyone interested may send for the "*inside english* Style Sheet." In general, *inside english* follows *The Chicago Manual of Style*, 13th edition, and *The American Heritage Dictionary of the English Language* in matters of spelling and hyphenation. Manuscripts should avoid sexist language, excessive nominalization, and overuse of the passive.

MANUSCRIPTS

Manuscripts of any sort should be typed, double-spaced, on bond paper. The title should be at the top center of page one, with the writer's name below the title, and the writer's college below the name. Each subsequent page should be numbered in the upper right corner, the number preceded by the author's last name. A cover letter including the writer's home and work phones and a self-addressed envelope with adequate postage should accompany the manuscript.

I now look forward to receiving articles, letters, reviews, and regional news from many of you who have not submitted manuscripts previously and from those of you who have written for us in the past. Let us work together to make *inside english* a journal that reflects the ideas and concerns of all English teachers in California's community colleges.

Barbara Bilson

4 ƒFOr Yoxur iNteʳre#sT/%!!!

OF FAILURE

(Continued from Page 4)

relationships in everyday speech. And his use of a subordinator at all shows he was aware, at some level, that his second thought was subordinate to his first. It also shows he was aware, at some level, of the usual paragraph form. He began with a topic sentence and then restricted it. Thus he followed the topic-restriction-illustration (TRI) pattern or the topic-restatement-illustration-analysis-closure (TRIAC) pattern, analyzed by Alton Becker and William Irmscher, respectively. Or, in Francis Christensen's terms, the writer correctly descended from his "top sentence" to a lower level of generality.

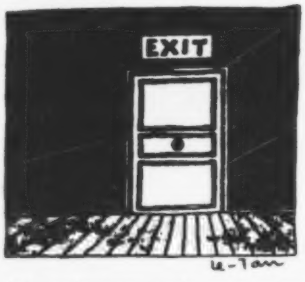
But this more specific sentence continued the writer's drift into error. His misspellings of *Becaue* and *againt* may have been just that, misspellings. But they were probably attempts to spell correctly his pronunciations of the two words, omitting the difficult /z/ and /s/ phonemes. Likewise, *black* and *chico* were written without their /s/ phonemes, absent inflections much more likely black English than misspellings. What's more, *black* and *chico*, in this writer's context, were similar to *police*, singular in aspect but construed as plural — notice its correctly inflected verb, *are* — as was *people*, five words later. In fact, every plural noun the writer used in his paragraph is singular in aspect.

Substituting *chico* for *Chicano*, however, may have been due to something as minor as an unconscious recollection of the city of Chico, with the lower-case *c* perhaps orthography again; or it may have been due to something as major as the political choice of black slang over Hispanic preference, with insult added to injury by a refusal to capitalize the *c*. Capitalization also figures in the irony of the writer's incorrectly capitalizing *Police* in its first instance but incorrectly not capitalizing it in its second, where *city* should have been capitalized as well — but these are fairly arcane spelling rules.

The writer's failure to inflect *kill*, at the end of the paragraph, was another feature dictated by his black dialect. But what standard construction did the writer intend? Just *killing* (participle, modifying *police*)? Or *killings* (gerund, with *police* modifying it)? Or *the police killing blacks and Chicanos* (gerund phrase)? Or *killers* (noun, modified by *police*)? Whichever was his intent, I must admit *kill* is the most emphatic choice, all the others producing what in poetry we'd call a weak ending.

Looking at the paragraph as a whole last year, I saw not failure, but success. The writer wrote one of two sentences correctly, subordinated two of three clauses correctly, inflected four of seven verbs correctly, and probably spelled thirty-six of thirty-nine words correctly. He clearly demonstrated competence in his native tongue. It was just his performance of it that gave him — and me — problems. Yet it was a typical piece of basic writing: avoided at first, then laboriously produced; anxiety-ridden; more a transcript of speech than a piece of writing. It was clearly a "draft," writer-based, reflecting the writer's thinking process, not yet revised for any reader to read — notice the four *police*'s and the two *in the area*'s in just forty words. But the writer wasn't communicating anything about the Lynwood Police to me in 1977. He was communicating something I couldn't, wouldn't understand until 1982; he was really communicating his failure to come to a writing class prepared to write, his failure to fill the page, his failure ever to return for his "results."

Now, I'm not suggesting any teacher spend as much time studying any writing sample as I have spent on this short paragraph. Rather, the reason I've spent so much time on it, the reason I first took it into Anne Gere's seminar, is to criticize my failure in responding to its author in 1977. The reason is to criticize my college's failure in asking our mainly minority population of basic writers to write about "an experience with the [mainly white population of the] police," to be evaluated by our mainly white population of English teachers. The reason is to criticize our profession's failure in assuming we can identify our students' competencies by evaluating *under pressure* their performances *under pressure* on single-draft (when do *we* ever write in a single draft?) "paragraphs" (what, exactly, is a paragraph?).



If I could speak with the author of "Police" today, I still might not be able to "solve" the English "problems" that motivated him to enroll in my class, to come back that first day after hunting down a pen somewhere, somehow. But at least I don't think I'd add any more to his problems, which is all I did that day I failed him six years ago.

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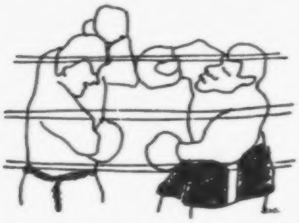
PRESIDENT'S MESSAGE

Politics, Not Principles

As I attempt to meet the deadline for submitting material for the December issue of *i.e.*, there has been no significant news from Sacramento, no movement toward settling the fiscal crisis of California's community colleges. With both Governor Deukmejian and Speaker Brown using community college financing as a political battlefield, refusing even to consider the most rational and face-saving compromises being offered, no apparent relief for the system is in sight. Each day of their intransigence diminishes any hope of a possible settlement before the beginning of the spring term. Most districts are riding the thin edge of bankruptcy, and it is most likely that at least four districts will file bankruptcy proceedings during the first few weeks of 1984. Despite all the rhetoric about educational reform, fiscal accountability, the need for students to share the cost of education, the need to centralize governance, and the rest, the real issue seems to be the stubbornness and mutual personal dislike of two powerful political figures. It is far from comforting to know that the whimsy of personal and political rivalry is about to cause the dismantling of an educational system.



The colleges that can survive the imminent fiscal crunch can do so only by making serious, if not disastrous, cuts in their educational programs. Who will bear the brunt of these cuts? Most likely, they will be those instructional areas that do not receive federal funding or corporate subsidy, that do not have powerful community/corporate advisory committees. Specifically, English departments and other arcane academic departments will find themselves becoming nothing more than "service departments" for vocational and technical programs. They will offer only survival skills; they will train, not educate. All talk of "academic rigor" and "academic floor" will come to nothing. What need will there be for "rigor" when there will be no academics? What need for a "floor" when the bottom will have dropped out?

Unless some fiscal stability is afforded the community colleges, then the few victories accorded them during the past legislative session are indeed hollow shams. What value will there be in having an instructor appointed to the State Board of Governors (SB 1204) when that Board will be doing little more than conducting funeral rites for an entire system? What value will there be in having a four-year funding plan (SB 851) when no one has a clue to the funding base?

Trying to cure all the ills of a system by pouring into it more and more money is not a legitimate or rational solution to the problem, but neither is it fair or sane to pretend that an answer can be provided by cutting off all funding. The most frustrating and demoralizing aspect of this fiscal crisis is the lack of principle and the surfeit of politics exhibited by those in Sacramento who presently control the purse strings. The University of California has its funding, as has the California State University and Colleges. If the community college system ever saw itself as more than a second-class citizen, more than the proverbial stereotype of the stepchild, recent activity by our elected representatives in Sacramento and lack of activity on the part of the citizenry should erase any delusions and irrevocably establish that community colleges are beyond the contempt of politicians and beyond the concern of the general public. There is more political and public outcry over obtaining satisfactory living quarters for the Governor than there is over providing free and accessible education to the citizens of this State.

JIM CAGNACCI
President of ECCTYC
City College of San Francisco

I HATE PIGEONS

Outside the depot the pigeons
pick at the exhausted weeds —
big spreads of lacy weeds
that fight the fractured asphalt,
emerge, and subside. The air
is full of soot and the growls
of Greyhounds, full of pigeon
coos, and the weeds, now,
register the lumbering, steel
and rubber imprint of U.S. Royal
retreads. Between buses the pigeons
strut like circus dwarfs.
Cute. They prance and pirouette.
They come in grey, brown,
and white — the necks of the greys
glitter green as disease.
I toss crumbs of my Hostess
Twinkie into the tarry weeds,
and the birds fight like teenaged
girls, high chests atremble.
Were I someone else
I would grin, amused. I'm not,
not amused, not someone else.
As I said, I hate pigeons.

RICHARD LINDER
Orange Coast College

$ACRAMENTO $CENE-

Pawns in Sacramento's Money Game

By GORDON TAYLOR
Yuba College

It doesn't seem to make any difference what anyone reports regarding the affairs of the State: Wait a day or two and things will go topsy-turvy, or what appears to be happening will not have happened after all. The recent legislative session ended officially on 15 September. The legislators were still working for several days after that mainly to resolve some issues regarding the State's prisons and to give some money ($108.5 million) to the community colleges (CC's) and to charge students fifty dollars per semester to attend them. The two major contending factions in Sacramento, Governor George Deukmejian and Assembly Speaker Willy Brown and their respective minions, appeared, during these last hectic days, to be reconciling their differences, and then the whole thing fell apart. Each fell back onto his principles, refused to budge, and accused the other of being intransigent, of wanting to destroy the system. By Monday morning (19 September), the Legislature had closed up shop, and its members had scattered themselves to many parts of the world.

For the CC's, the situation looks pretty grim, indeed. On 18 September, during the very late hours, the Senate amended AB#207 (Konnyu, R., Cupertino) to set up the main elements of a compromise: it would return the $108.5 million to re-establish the funding base at last year's level, mandate the $50 fee per semester for full-time students (six units or more) and $5 per unit for part-time students, make the state-mandated drop fee optional and based on the school's costs, require the CC's Board of Governors along with the California Postsecondary Education Commission (CPEC) to study the impact of the different fees on various groups of students, to report back by 15 May 1984, and to submit the final report by 1 March 1985. The bill would also maintain a district's level of income if its enrollment were to drop in 1984-85. The general compromise also included a moratorium (not put into AB 207) on raising the tuition fee for the remainder of Mr. Deukmejian's term and a sunset clause setting a date, two or three years hence, at which time the section allowing fees would automatically expire. (See the Faculty Association of California CC's *FACCCTS* for October 1983 for a fairly even-handed review of the events at the Legislature over the past few months.)

During the two weeks after the Legislature adjourned, the contending groups began again to make conciliatory comments and gestures, and the compromise looked as if it might succeed after all. Then Assemblyman Robert Naylor (R., San Carlos) said: Sorry, no sunset clause, raise fees to two hundred dollars, revise the laws relating to teachers' employment, et cetera; and other people got into the act, and, once again, the whole deal was off. That is how things stand at the moment: as far as the CC's are concerned, the legislative ship is dead in the water; Sacramento appears to be in the doldrums. There is still some vague talk about getting the legislators back to settle the issues surrounding the CC's; the general feeling, however, is that nothing will happen before the next session begins in January 1984. Willy Brown has said he does not want to call the people back to continue the work, and George Deukmejian is reluctant to call a special session. If we can get all the parties off dead center by 20 October, then the CC's can still get their full allotments beginning 20 January 1984, the normal date when the monthly payments are due from the State.

There are a few other voices of dissention around as well, some of them sounds in the wilderness, others requiring attention. One commentator reports that after trimming their non-essentials (what that means is debatable, of course), some districts will find their enrollments dropping by negligible amounts. Those who have managed themselves prudently will survive, the stronger for the effort; those who have not might very well face a disaster of sorts. His conclusion would be, no doubt, that we need neither the $108.5 million nor the $50 tuition fee. Senator Ken Maddy (R., Fresno), on the other hand, says that both the CC's and California's universities have been whining and crying "Wolf!" for so long that no one can know how serious their difficulties are or if they are in any trouble at all. If they are in financial trouble, is it because the Governor and the Legislature won't give them enough money or is it that they have been prodigal and profligate? Senator Wadie P. Deddah (D., Chula Vista) basically agrees with Senator Maddy but thinks that, perhaps, this year the upper schools are serious about their complaints; that, perhaps, indeed, this time the wolf approacheth.

Assembly Speaker Brown has appointed a special committee to study the financing of the CC's and has called its first meeting to look at the Los Angeles CC District's finances. The committee has ten members, almost all from Southern California: six Democrats and four Republicans, in addition to Mr. Brown, a Democrat, the chairman.

A major achievement, mainly because no one thought it

(Continued on Page 8)

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(Continued from Page 7)

could be done, was getting SB 1204 (Carpenter, D., Cypress) through the Legislature and getting it signed by the Governor. It was passed almost entirely because of the efforts of Patrick McCallum, FACCC's executive director and legislative advocate in Sacramento. He made the members of the relative committees aware of the bill and was assured that a sufficient number would vote for it to get it out of the committees. A number of people were against it: the Chancellor of the CC's, the CC's Board of Governors (BG), the trustees association, for example. The bill places a tenured CC teacher on the CC's BG as one of the fifteen permanent members. There are a few, insignificant restrictions on what issues the person can vote on, but they are things that are not likely to come before the Board anyway: teachers' salaries, issues in collective bargaining, and the like. How important that seat will ultimately be, how much that teacher can influence a full board, remains to be seen; but this bill makes us equal to the students and to the K-12 and university teachers in giving us some voice in our own affairs. The Academic Senate of the California CC's will submit the names of at least three people from which the Governor will make the appointment for a two-year term.

Seemingly unrelated to events in Sacramento (though, perhaps, more related than we might think), a number of different people and groups keep coming up with analyses of the problems in the nation's schools and offering the appropriate solutions. None, of course, agrees with the others. Yet another idea (not new) surfaced the other day, put forth this time by a congressional, bipartisan panel or task force (those military metaphors are certainly impressive) of twenty-one people. This one was set up by Representative Carl Perkins (D., Kentucky), chairman of the House Education and Labor Committee, partly in response to President Reagan's White House Commission; Representative Paul Simon (D., Illinois) is its chairman. The task force announced the other day that rather than concentrate only on merit pay the pay for all teachers should be raised. It also recommended establishing a $50 million federal scholarship program to encourage gifted high school students to become teachers. The president of the National Education Association (NEA), Mary Futrell, in keeping with the NEA's centrist, authoritarian views, criticized the report because it did not recommend concentrating more power in the federal government allowing it to dictate solutions to educational problems.

Earlier on, the Carnegie Foundation for the Advancement of Teaching published a report, *High School: A Report on Secondary Education in America* (New York: Harper and Row, 1983, $15). The principal author, Ernest Boyer, the Foundation's president, takes a much more optimistic view than President Reagan's White House Commission and its "rising tide of mediocrity." Whether or not the tide is rising, Mr. Boyer's report says that every student should be taught to think and communicate in English. Literacy (and that refers only to letters, to the language) is "the essential tool." The report, which gives great emphasis to the teaching of English, says that the majority of all students' time should be devoted to studying it. Since language is the key to everything else, let us hope so.

L.A./A.M.

I live in a city of hills and dreams,
Mornings of sparkling puddles on bus stop benches,
Dark tufts of palms towering over concrete and glass
Brushing the fresh-painted cornflower sky—
And the hills beyond hills appear born overnight—
When have I ever seen them before?

If the sun stopped for Joshua, stop it now,
Let the afternoon never come,
Returning to us sheets of advancing brown dusk
That taint the blue and banish the hills
And the palms into dreamless slumber—

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-REviews

"REviews" features discussions of books, articles, and media and computer programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 500 to 1200 words and should evaluate the book's, article's, or program's effectiveness in or application to the classroom or learning center or its pedagogical or motivational value to the individual student or teacher. Include at the end of the review all pertinent publication information, the number of pages or length of running time, and the cost.

A POET WORTH RE-READING

By ANN MAIOROFF
Palomar College

With the recent publication of Elizabeth Bishop's *The Complete Poems 1927-1979*, it is time to take a new look at Bishop's work. Before she died, 6 October 1979, she had won numerous awards, including the Pulitzer Prize, the National Book Award, the Academy of American Poets Award, and the Neustadt International Prize for Literature. Poets as different from one another as Howard Moss, Robert Lowell, and John Ashbery showered her with praise. As this volume shows, although Bishop's body of work is quite small — 115 poems and 26 translations — and although she is not a pioneer — a Yeats, Pound, or Eliot, breaking new ground for future generations of poets — her poems reward anew with each reading. Exactness, integrity, clarity with complexity, lyrical skill, and freshness characterize her work. Instructors will want to spend time with these poems and to introduce them to students, especially to creative writing students who need to study someone who avoids both self-indulgent incoherence and exquisite emptiness.

Without sentimentalism or didacticism, in her deceptively simple, plain-speaking New Englander voice, Bishop gives her readers a new view of the ordinary as she writes about the awful and awe-inspiring. "The Bight," written on a birthday at a time when she was probably contemplating the twists of her existence, summarizes her philosophy of life and her poetics:

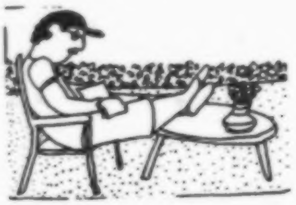
The bight is littered with old
   correspondences.
Click. Click. Goes the dredge,
and brings up a dripping jawful of
   marl.
All the untidy activity continues,
awful but cheerful.

Bishop begins with the mundane, often overlooked, material of existence like the "the dripping jawful of marl" to develop "correspondences" or conceits much as Donne and Herbert, whom she avowedly admired. The influence of her mentor, Marianne Moore, is also evident in these poems that lead from close observation to illumination. For example, in the often anthologized poem "The Fish," Bishop leads the reader through a close examination of the finally captured, ancient fish, trailing his five old pieces of fish-line while the concrete description evokes pride, sadness, pity, respect, empathy, admiration and, at last, celebration and transcendence. Bishop's eye and exact phrasing are justifiably famous:

He hung a grunting weight,
battered and venerable
and homely. Here and there
his brown skin hung in strips
like ancient wallpaper,
and its pattern of darker brown
was like wallpaper:
shapes like full-blown roses
stained and lost through age.
He was speckled with barnacles,
fine rosettes of lime,
and infested
with tiny white sea-lice,
and underneath two or three
rags of green weed hung down.

"In the Waiting Room" also exemplifies the movement from concrete detail to complex ideas, from a description of everyday experience to enlightenment. The poem shows a child's fear of sexuality, suffering, and death as she grasps, in a momentary intuition, what it is to be human. The concrete description creates several overlapping affective units to give a sense of the complex mixture of emotions that surround such a discovery of identity and knowledge: waiting in ignorance and isolation; dimly perceived awareness of suffering, sexuality, and death; avoidance; fuller apprehension; surprise; dizziness, horror, and wonderment; partial suppression and acceptance. As she is waiting for her aunt in a dentist's office, the "I" of the poem, a grown-up recalling when she was a child of not quite seven years, reveals her feelings of isolation from her aunt, the grown-up world, and the contents of the *National Geographic* she is reading. Skillfully, Bishop implies maturity, suffering, and death with the description of photographs in the *National Geographic* of "a dead man slung on a pole" and of native women with hanging breasts. When Elizabeth hears her aunt cry out in pain, she realizes that suffering is as close as the next room, that she is not so distant from the beings in the magazine:

What took me
completely by surprise
was that it was *me*:
my voice, in my mouth.
I was my foolish aunt,
I — we — were falling, falling,
our eyes glued to the cover
of the *National Geographic*,
February, 1918



While Bishop uses concrete detail and exact observation to convey meaning, she also considers dreams and fantasy important. Because of her intense interest in paradox and the illusive nature of truth, she explores life through fables such as "The Man-Moth," "Miracle for Breakfast," "The Week," "The Monument," "The Riverman," "Crusoe in England," and many more. Her fables are like Chagall paintings where incongruities heighten elements of the real. Mirrors, fog, mist, and dreams are often essential to her poems. We can see this surrealistic approach at work in the last two stanzas of "Love Lies Sleeping":

for always to one, or several, morning
   comes,
whose head has fallen over the edge of
   his bed,
      whose face is turned
      so that the image of

the city grows down into his open eyes
inverted and distorted. No. I mean
      distorted and revealed,
      if he sees it at all.

In many poems the reader can feel the tension which Bishop stresses between the real and the imaginary. For example, in "The Imaginary Iceberg" she puts us into a dream world, even as she explores whether reality or the imagination is more valuable. The central sensibility begins the poem with the announcement, "We'd rather have the iceberg than the ship." By analogy the poet chooses the imagination over real life, although by the end of the poem we are forced to come back to the world of human error and weakness, where compromises must be made, "where waves give in to one another's waves." Throughout the poem, the positive nature of the iceberg/imagination is balanced with its negative qualities. The iceberg/imagination, which can be the source of so much beauty, inspiration, and power, is cold, cruel, and violent. As the poem demonstrates, the poet must be resigned to the fact that it is impossible to "own," to completely control or direct the imagination, which improvises without regard for human wishes. But the necessity of the imagination for humans is clear:

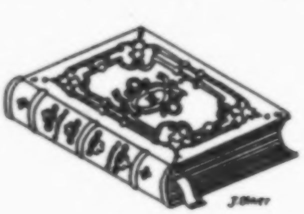
icebergs behoove the soul
(both being self-made from elements
   least visible)
to see them so: fleshed, fair, erected
   indivisible.

As Bishop employs the material of real life and of dreams, she demands that we find joy in what we have, despite the overwhelming problems of being human. She describes her house in "Song For the Rainy Season":

rejoice! For a later
era will differ.
(O difference that kills,
or intimidates, much
of all our small shadowy life!) Without
   water
the great rock will stare
unmagnetized, bare,
no longer wearing
rainbows or rain,
the forgiving air
and the high fog gone;
the owls will move on
and the several
waterfalls shrivel
in the steady sun.

Bishop's facility with traditional forms like the sestina, villanelle, and sonnet, her mastery of free verse, and her vivid honesty have left us a tough-minded poetry which always offers strength and solace. The commonplace has become extraordinary and the mystical concrete. We and our students can identify with the human predicaments in *The Complete Poems* and can admire the skill with which she presents her visions.

☐ Elizabeth Bishop, *The Complete Poems 1927-1979*, New York: Farrar-Straus-Giroux, 1983, 287 pp., $17.50.



Pedagogy and "Productivity"

By JOHN C. LOVAS
De Anza College

The first word of my title is an old-fashioned one, redolent of bygone expressions like "schoolmaster," "academia," "disciplines," and "teaching as a vocation." No doubt it looks strange conjoined with this year's nonce word, evocative of these current items in our verbal repertoire: "cost efficient," "low ratios," "quantitative," "high producers," "hard data," and "soft ADA." Now there's nothing wrong with that sort of lingo: financial officers must deal in it daily and it's just as useful as the lingo of the philosopher or the chemist. If you are a widget maker, your work conversation might well be full of such expressions—after all, they developed as a consequence of Frederick Taylor's Scientific Management theory (first employed by Bethlehem Steel, ca. 1906) and Henry Ford's later successful application of Taylor's "time and mo-

(Continued on Page 10)

News From Our Regions

UPSTATE
DOWNSTATE

"Upstate/Downstate" features brief items of interest about individual teachers or individual colleges. Please send "Upstate/Downstate" news items to:

Jack Gill, College of San Mateo: Regions I, II, III.
Bert Woodruff, Fresno City College: Regions IV, V, VI.
Lois Powers, Fullerton College: Regions VII, VIII.
Ann Maisroff, Palomar College: Regions IX, X.

REGION V: SOUTH VALLEY

Director: Bert Woodruff, Fresno City College.

Paul Kaser, chairperson of the English Department at Kings River Community College and a published novelist and short story writer, and Bonnie Trask of Fresno City College's History Department are team teaching "Literature of the American West" at Fresno City College this fall. The idea for the course came out of a regional ECCTYC conference last spring in Sacramento. W. Turrentine Jackson from University of California, Davis, spoke at the conference about his use of classics of American literature in his courses on the history of the American West. Among the works Kaser and Trask are using are Guthrie's *The Big Sky*, Parkman's *The Oregon Trail*, Cather's *My Antonia*, Helen Hunt Jackson's *Ramona*, Clark's *The Ox-Bow Incident*, and Wister's *The Virginian*. Of all the literature classes offered at FCC, this one filled the best — perhaps because of its dual emphasis on literature and history.

Readers of the *Cimarron Review* (published at Oklahoma State University) will note that the lead story in the July 1983 issue is "Tomas" by Bert Woodruff, Fresno City College.

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale City College; Lloyd Thomas, Los Angeles Mission College.

Congratulations to James Krusoe, creative writing instructor at Santa Monica College, on the publication of his book of poems, *Jungle Girl*, published by Little Caesar Press. This is Jim's fifth book.

REGION VIII: SOUTH LOS ANGELES

Directors: Lois Powers, Fullerton College; Sunny Laub, Santa Ana College.

Long Beach City College has been working of a FIPSE (Fund for the Improvement of Postsecondary Education) grant to examine its English Placement Test — its reliability, validity, and relationship to course content. As part of that study, six participating colleges and universities (Cerritos College, Cypress College, Fullerton College, Long Beach City College, CSU-Fullerton, and CSU-Long Beach) are conducting a series of three workshops to discuss student assessment and course content for freshman composition and remedial English.

The objective of these workshops — the first to be held 17 November 1983 at Long Beach City College on "The Integrity of Assessment" — is to explore the possibility of reaching consensus (1) on how students are assessed (through English placement and proficiency testing and testing within freshman composition and remedial English classes) and (2) on course content and standards for other classes.

Orange Coast College has been awarded an NEH grant (Bob Dees, project director) for an interdisciplinary project called "The Crossover Program." This program, beginning in spring, consists of eight separately paired courses which seek to combine the learning of freshman composition writing and thinking skills with the content and skills of other college subjects such as anthropology, early childhood, geology, and history. As one of their goals they seek to increase faculty and student appreciation of writing as a means of developing and exercising critical thought and better learning.

Jewell Keusder, on sabbatical leave from Cypress College last spring, explored programs in English as a Second Language in the United States, Europe, and Asia. She surveyed exemplary ESL programs in California, Texas, Florida, New York, and Hawaii, as well as colleges and schools in Japan, England, Portugal, Greece, and China. The major areas of her investigation were (1) program design, (2) placement and testing, (3) use of technology, and (4) sources of funding. A further part of her study was a review of current literature and research in the field of second language acquisition.

REGION XI: SAN BERNARDINO

Directors: James Moore, Mt. San Antonio College; Jack Mitchell, San Bernardino Valley College.

Mt. San Antonio College's ninth Writers Day Festival is set for 10 March 1984. Writers in the Mt. SAC district are currently laboring toward a 2 December 1983 deadline for submitting entries in the annual writing contest which is the focus of the entire activity. In this contest Mt. SAC students compete with each other; students in the district's more than thirty high schools compete with each other; residents of all ages in the college's geographical area compete with each other. In the ten writing categories, the three divisions will sling their best words on the page.

Prizes are awarded and a magazine comprised of prize-winning entries are distributed on the Festival's grand finale, 10 March, when six hundred participants are expected to hear a number of professional writers discuss anything that crosses their minds regarding the joys and sorrows of writing. The current lineup of speakers includes Ray Bradbury; *Los Angeles Times* book editor Art Seidenbaum; *LA Times* sports editor Bill Dwyre; *Sunset* magazine staff editor Jack Marlens; and a number of interesting possibilities, including Alice Walker, playwright Oliver Hailey, novelist-playwright Elizabeth Hailey, *LA Times* columnist Jack Smith, and poets Jack Grapes and Gary Snyder.

For further information on the Festival write to Jim Moore, coordinator, Mt. San Antonio College, 1100 No. Grand Avenue, Walnut, CA 91789.

GOATS

Rag and bone, down at the pits,
They hook with destiny and win.
By all that's Darwin they should be dead.
Defeat cries uncle and lets them rut.

Two pairs, they clank through potluck and munch.
Panzer-tough, their cuds. Billys
Are kids who love what glints, that toy
Badge, or can, to shoot their teeth at.

Over our junk they go, their butts
To you, Fogeys, reeking and free.
And caught, hauled in to shelter, kicking
Like urchins. Their city dump is moving.

Jerking away like a dirty rug.
Safety-first is killing them.
They're deep in soft soap, protective smells.
Survivors, they eye the wire and gnaw.

BILL BURNS
Rio Hondo College

PEDAGOGY/ PRODUCTIVITY

(Continued from Page 9)

tion" studies to the assembly line. Manufacturers of small objects (e.g., silicon chips) or large objects (e.g., Mack trucks) are well served by systems that keep track of numbers of objects produced (as well as numbers of subassemblies and numbers of employees required to achieve a certain production goal). But enterprises which do not manufacture objects (e.g., churches, schools, colleges, families) will find such language and such concepts of only marginal utility. Should such an enterprise allow its daily dialogue to be dominated by such talk it will quickly become distracted from its chief purposes. And if, say, a college begins to operate as though its essential function is marketing units and maintaining good systems of inventory control and cash flow, then its catalogue might just as well be titled "Sears, Roebuck, and Company." Under currently severe financing limits, many California community colleges are coming perilously close to becoming preoccupied with "productivity" and "efficiency" to the detriment of pedagogy. As real as the current financing difficulties are here in California, those difficulties do not justify turning ourselves inside out, becoming so enmeshed in defining and calculating means that we become disinterested in or distracted from our ends.

Let me go back a bit: colleges do not manufacture objects; colleges do not have countable products. And community colleges are no different from other colleges in this respect. Those educators who speak of "the student" as their product are engaging in hyperbole and self-delusion. If human beings are ever to be spoken of as "products," then only parents, the true producers, can use the term accurately. Educators who speak of "producing" units, contact hours, ADA, and WSCH/FTE ratios have confused means with ends. All of these terms are simply numerical shorthand for summarizing a student's rate of progress and level of achievement in the college. What matters—what *really* matters—is that those numbers do stand for actual progress and achievement. A college preoccupied with managing its numbers can easily become unconcerned whether those numbers represent significant human activity or simply, like some large hotel, its occupancy rate. That hasn't happened here—yet; but I hear a surprising number of faculty and staff say that's where we're headed.

In its simplest terms, a college is an enterprise organized so that minds encounter minds in ways that increase the range and power of those minds. We've become marvelously ingenious at the ways in which we can engage student minds with other minds: lectures, textbooks, slides, films, audio and video tapes, computers, closed circuit television, teleconferences. Obviously, the art of education lies in finding the right mix of these pedagogies so that student minds will be extended significantly in both range and power. These pedagogies—*and one other*: the direct encounter of professorial mind with student mind, one-to-one, in tutorials, seminars, laboratories, discussions, and written papers and reports. This pedagogy of individual encounter is crucial: every student's education must include enough of this kind of experience in order to test and make sense out of whatever he or she has derived from the other pedagogies. By its very nature, this particular pedagogy is not cost effective, cannot be cost effective, should not be cost effective. Program planning that does not accept that fact will produce a set of offerings, a curriculum, that produces high WSCH/FTE ratios with only marginal impact on student minds. Yet that is precisely the sort of planning I have heard proposed lately. And it is the sort of planning that defines all programs whose ratios fall below the mean as "troubled" or "needing study," making them prime candidates for "cut" lists.

My purpose in writing this essay is simple: to provoke some thoughtful discussion about the way the focus on "productivity" has begun to obscure our focus on our real purpose: arranging mind encounters. As a manager, I accept all of those notions; as an educator, I want them kept in their proper place, in the balanced perspective.

inside english

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INSIDE
inside english

ECCTYC

Looks At Thinking and Writing

ECCTYC'S Fall 1983 Statewide Conference presented a variety of sessions: eight of them are covered in this issue of *i.e.* ESL issues and a telecourse—*The Write Course* are examined.

page 6

One conference attendee considers the technique of reader response and another reports on the dilemma facing the teacher-writer.

page 7

How the computer can help the English teacher and how non-writers become writers are discussed by two reporters.

page 8

One reporter reveals what she learned about burnout and another examines the political issues facing English departments.

page 9

A former member of a Writing Project tells how to spend a summer enjoying yourself *and* revitalizing your teaching.

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CRITICAL THINKING
Defining the Critter and Staking out Its Territory

By MARLYS MAYFIELD
College of Alameda

Should English instructors teach critical thinking? "That's ridiculous," asserted a panelist at a recent American Philosophical Association conference. His campus, he continued, along with many others in California had made sure that the new California State University and Colleges (CSUC) General Education (GE) breadth requirement should and could be taught only by those properly qualified by a philosophy degree. For this he received some "Amens" and a round of applause from all present except me, one of those "unqualified" English instructors and one who, since January 1982, has taught successfully nine sections of a popular new course called "Critical Thinking in Reading and Writing."

The academic battle for territorial rights to teach critical thinking results not only from the newness of the subject, but more directly from the ambiguities and latitude in the 1980 Executive Order 338 of the CSUC Chancellor's Office. Section A of this Order ("a minimum of nine semester units in the English Language") puts oral and written communication together with "critical thinking to include consideration of the common fallacies of reasoning." Here critical thinking would seem to come under English and speech, but at another point the Order states that "each campus is to utilize its processes to establish its own agreements and challenge its own creativity about what courses and disciplines shall be included within its GE program." Further, it states that "their objectives are perceived as interrelated elements, not as isolated fragments," and colleges are encouraged to consider "the possibility of integrative courses which feature the interrelationship among disciplines."

Thus, the Executive Order left it up to each college to decide for itself which departments and which courses could be revised or newly created or, better still, *integrated* to fulfill the new requirement. Moreover, the Order did not define *critical thinking* but listed instead some knowledge and skills a student should be expected to achieve. Each college was left to ponder what course materials taught in what manner would lead to the achievements the order described. By 1982 the problems of *what* and *how* were waived aside in the scramble to establish *who*. At present none of these questions has received any unanimity of opinion. A look at the current course offerings selected by both community colleges and CSUC shows a range from formal and informal logic courses to differential calculus, from speech or the research paper or English 1A to courses of the basket-weaving variety. An integrative apprpach has not yet emerged. The trend, rather, is for more colleges to claim that they have been doing the undefined "it" all along—only their course descriptions need revision to show this.

In the meantime, the Board of Governors of the California Community Colleges (BGCCC) had issued its own new GE breadth requirements, stating that students should demonstrate on graduation critical thinking abilities (undefined) as well as complete some course in critical thinking (undefined) in some subject area (unspecified).

My own intense interest in teaching critical thinking began several months before the Executive Order was even issued; with me, as with so many others, it was simply an idea whose time had come. After teaching English composition in the Peralta district for over sixteen years, I was dissatisfied with the limited time and assistance I could give students to help them fully understand analogies (the necessary components of clear definitions); the differences between facts, inferences, assumptions, opinions, and judgments; and the differences between concrete and abstract terms. I seriously considered developing a new kind of English transfer-level course that would focus on the thinking process involved in writing rather than on the production of weekly essays, that would work with logical fallacies and semantics, and that would stress critical analysis of contemporary writing. Such a course might serve as a prerequisite or adjunct to English 1A or 1B. In order to help the students I needed to understand—to help them understand—the thinking process and to be able to explain it in the simplest language possible.

I received released time for two quarters to study new research in cognitive psychology and to review curriculum materials and teaching techniques. I found much new research and a number of new curriculum programs to choose from. Of the latter, the most impressive was *Instrumental Enrichment*, a program developed by Professor Reuven Feuerstein, a protege of Jean Piaget. (For a description of this program see, "Learning How to Learn: An Israeli Pioneers the Teaching of Intelligence," *World Press Review*, October 1983, and "The Remedial Thinker," *Psychology Today*, October 1981.) I arranged to teach a remedial course called "Thinking Skills" on an experimental basis for

(Continued on Page 3)

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inside english welcomes articles, reviews, and other writing of interest to instructors of English in two-year colleges. Submissions should be limited to no more than eight double-spaced typed pages. Although a detailed policy and style sheet is available on request, in general follow *The Chicago Manual of Style* and *The MLA Style Sheet* (Second Edition). Send manuscripts and requests (with a self-addressed envelope to which stamps are clipped) to Barbara Bilson, Editor, *inside english*, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

The editor reserves the right to edit manuscripts so that their format and language conform with the style established in the journal.

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inside english accepts advertising of general interest to its readers but reserves the right not to accept an advertiser's order. Rates are available on request. Send inquiries and requests to James Moore, *inside english* Advertising, Mt. San Antonio College, 1100 No. Grand Avenue, Walnut, CA 91789.

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Letters

Dear Editor

i.e. A JOURNAL, NOT JUST A NEWSLETTER

Your journal deserves that appellation much more than most journals I get do. I thought the issues I got were readable, intelligent, unpompous, and useful—even to an East Coaster.

I'm sorry I didn't know about ECCTYC long ago.

BOB BOYNTON
Boynton/Cook Publishers

I receive at least a dozen newsletters (see "*i.e.*: A Journal..." above) each month, but only *inside english* do I read from cover to cover, in detail. It is informative, intelligent, useful, attractive, and well edited. I also appreciate the variety of subjects covered and the system of distribution, through English departments.

NORMA SULLIVAN
San Diego City College

GRAFFITI/GRAFFITO

The following graffito, in two parts, was found by my husband at the College of Marin, where he teaches.

Our live's we work,
And works a bore.
If life's worth living?
Then whats living for?

To learn to use apostrophes
properly
Try Eng. 80-81!

HARRIET POLT SCHMITT
Merritt College

i.e. WRITERS PRAISED

The writers [in the December 1983 issue] got into expressing some serious and carefully thought-out ideas. [Fred] Fisher ["Caring Is Not Enough"] raises some of the real problems and expresses them very well. It is only too bad that he can't offer some ways around the problem. [Richard] Tracey's analysis ["On Failure"] is careful and thoughtful, even though Shaughnessy's method relies, perhaps, on a bit too much inference to be logically satisfying.

GORDON TAYLOR
Yuba College

QUESTIONS TO ANSWER

I've completed my second year of teaching remedial writing at a California community college, and I have some questions. Perhaps these questions will stimulate thinking, or hopefully someone will respond by writing an article or articles for *inside english*.

—What instruction is needed during the writing process?

—What qualities of an instructor produce the best results?

—How do you achieve personal attention with a class of thirty?

—How do you get students to care about their writing?

—How do you handle student-teacher writing conferences?

—What are approaches to student-peer and class writing critiques?

—What are some sound guidelines in correcting essays?

—What predrafting or prewriting procedures are helpful?

—What is a reasonable amount of editing?

—Is there a place for fill-in notebooks in teaching writing?

—Is there transfer value in students copying writing models?

—What is good writing?

—What is a college-level paper?

—How are good paragraphs constructed?

—Which is better—the method approach to writing an essay or the content approach?

—How do you instruct mechanics—grammar, punctuation, spelling, and usage?

—What are students' responsibilities in correcting their own writing deficiencies?

—What techniques can make a class more productive?

—What writing instruction is most helpful for other college courses and for living?

These are some basic questions I've encountered during my teaching experience, and I recognize the need for continued learning. Fortunately, the spirit of *inside english* enables English instructors to share their expertise and to raise the level of our profession.

HUGH C. HYDE
Southwestern College

Notices

WRITING LAB DIRECTORY

If you wish to list your writing lab or center in the 1984 directory now being compiled, please request a copy of the form to be completed for your entry. All forms must be completed and returned before 15 June 1984. The cost of purchasing the directory will depend on duplicating and mailing expenses, and ordering information will be available in a future issue of the *Writing Lab Newsletter*.

For further information and a copy of the entry form, please send a stamped, self-addressed envelope to Muriel Harris, Department of English, Purdue University, West Lafayette, IN 47907.

FOUR SUMMER PROGRAMS

New York University offers four programs in English education for personal and professional growth. Participants may study from four days to eight weeks and earn up to twelve credits (or attend on a noncredit basis).

26-29 June; 2-19 July: **Seventh Annual Conference and Institute on English Education:** "Mediating Interpretations—Transactions in the Teaching of English." This conference, held in New York City and cosponsored by the NCTE, features Walker Gibson, Susan Horton, Louise M. Rosenblatt, and others speaking on critical theories, language arts, literature, and the humanities. Related graduate courses are offered by the institute that follows the conference.

25 June to 16 August: **British Perspectives on English Education.** Participants in this twelve-credit program for MA, EdD, or PhD students visit British schools and study British approaches to the teaching of language, literature, and composition with James Britton, Nancy Martin, and others.

2-27 July: **First Anglo-American Institute:** "Leadership and the Climate for Teaching and Learning." In this certificate-bearing, noncredit program English department heads and supervisors can compare perspectives on the operation of English departments by meeting with outstanding British educators and observing and participating in actual British classes.

2 July to 24 August: **Humanities.** Participants in this twelve-credit program will study major works of literature and the arts and their interrelationships within the rich milieu of Europe. The program, based in Paris, includes travel to the Loire Valley, Versailles, Chartres, and other places in France.

For further information write: Office of Summer Sessions, Overseas and Special Programs; School of Education, Health, Nursing, and Arts Professions; New York University; 60 Press Building, Washington Square; New York, NY. 10003

SUMMER IN PENNSYLVANIA

10-13 July: **The Penn State Conference on Rhetoric and Composition.** This conference offers a generous mixture of plenary and special-interest sessions; an opportunity for learning, leisure, reflection on composition and rhetoric, and discussions with conference consultants and colleagues. The consultants include Wayne C. Booth (University of Chicago), Peter Elbow (SUNY, Stony Brook), James L. Kinneavy (University of Texas), Lester Faigley (UT), Michael Halloran (Rensselaer Polytechnic Institute), Richard L. Larson (Herbert Lehman College, CUNY, and editor of *College Composition and Communication*), and Janice C. Redish (Document Design Center, American Institutes for Research).

For further conference information write: Mary Ann Solic, The Pennsylvania State University, 410 Keller Building, University Park, PA 16802.

Abstracts for papers on subjects pertinent to rhetoric and composition must be submitted no later than 15 April. Send these and proposals for panel discussions and workshops to Professor Jack Selzer, Department of English, The Pennsylvania State University, University Park, PA 16802.

inside english Deadlines

October 1984 Issue
15 August 1984

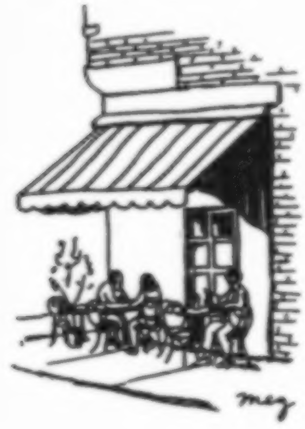
December 1984 Issue
1 October 1984

CRITICAL THINKING

(Continued from Page 1)

one year and thus became eligible for the teacher training program offered by Instrumental Enrichment.

In the course of that year I learned a whole new perspective on teaching that made me feel that this was the graduate school of education I had been looking for. I had a new set of terms to describe the kinds of recurring problems that I had found in student compositions. I could now diagnose deficiencies as blurred and sweeping perceptions, impulsivity, lack of verbal tools and concepts that affect discrimination, lack of temporal orientation, inability to perceive or define a problem. Such diagnoses seemed far more intriguing and promising to me than the more familiar labels of "illiterate" or "needs more thought."



In spring 1981 the College of Alameda (COA) recognized the need to develop a new transferable course to fulfill the criteria of Executive Order 338. I submitted a course description for "Critical Thinking in Reading and Writing" based on the course I had developed during the previous year. It was approved by the curriculum committee at COA, which also approved a formal and informal logic course "Introduction to Philosophy" taught by the philosophy department. Our students now had two options for meeting the requirement, and many have taken both, sometimes using my course as a helpful bridge to the more advanced logic offering.

Although a number of new critical texts existed, all appeared too difficult for our students and not written with an awareness of cognitive skills. So I wrote my own: *Thinking for Yourself: An Introduction to Critical Thinking Through Writing*. I began with some material on facts and inferences I had used in teaching composition, together with some descriptive writing exercises that stressed close and accurate observing. In the beginning of the course I would give the students a photograph to describe what many would agree included a bare room, a juke box, and a baby. But others would identify what they saw in that room as a refrigerator, a stove, a dresser, a monkey, or a dog. By having the students write out their descriptions and read them to one another, I helped them see that they had something more to learn about observing before going on into more complex problems of the analysis, criticism, and advocacy of ideas. The existing critical thinking texts began much too soon with an exclusive study of argumentation, assuming that the students had already mastered these skills of inductive reasoning, careful observing, and obtaining accurate data. I began my course not with argumentation, but with the definition of critical thinking that I evolved: *to consciously perceive, analyze, organize, and evaluate according to a standard*. From this my teaching objectives developed:

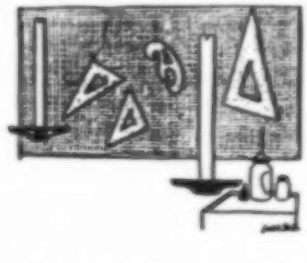
1. to approach critical thinking through the creative process of composition, moving gradually from this experience to critical analysis of the thoughts of others;
2. to develop writing exercises that require students to examine and write about their own thinking process while focusing on the description of mundane objects;
3. to provide clear definitions of the essential terms needed to understand the problems inherent in language and thinking;
4. to wean students away from pocket dictionaries to a confident use of an unabridged dictionary for the study of definitions;
5. to move the students on a gradient from descriptive writing to reports and critical analysis, at the same time teaching them inductive and deductive reasoning, the basics of semantics and argumentation, and the major logical fallacies;
6. to make the course lively and current, inclusive of a minority perspective, requiring active involvement in reading, understanding, and discussing contemporary controversial public issues.

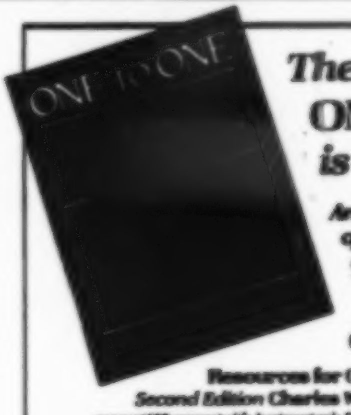
From the perspective of two years later, I see that my students and I have been served well by these objectives, although their full implementation has meant expanding my textbook from the early days of xeroxing pages to writing three hundred pages that have gone through four full revisions.

"Critical Thinking in Reading and Writing," which began with eight students, is now a popular course—two full sections (thirty to forty students) each quarter—even though our general enrollment has decreased. And although the course is demanding, it has developed a reputation for offering students a place where everyone's ideas are heard and respected—and subject to challenge—and where thinking "errors" are a source of interest and learning, not of embarrassment and failure.

I found the original format of the one-hour lecture unsuitable for this course; now it is taught in two-hour segments. This permits sufficient time for small group or full class discussions that need to follow the lecture, writing exercises, or problem assignments. In the course students receive grades based on (1) attendance and participation, (2) completion of a notebook of short descriptive assignments, (3) a report comparing styles and viewpoints of four periodicals ranging from far right to far left, and (4) a take-home final research exam that requires a critical analysis and comparison of four different political or social viewpoints on one controversial subject.

In the space of this article I cannot give a full or satisfactory account of a course that took me four years and a textbook to develop. An in-depth discussion of some of my writing assignments has to wait for a later article. My objective here is to make English instructors aware that Executive Order 338 and the BGCCC do offer us the latitude to develop some new and creative approaches for teaching critical thinking. I also hope that many others will be interested, as I was, in developing the kind of realistic "remedial bridge" that so many of our students need to reach the actual and demonstrated skills of critical thinking. Above all, my purpose here is not to argue that only English instructors should teach critical thinking (as Mr. Panelist should not argue that only philosophy instructors should teach it); rather, I argue for an integrated approach. For me the ideal would be for us to combine the content and pedagogical insights from philosophy, English, rhetoric, and cognitive psychology—to make critical thinking a prevalent and engrossing subject for study across the whole curriculum. The first step in this direction is for colleagues from all areas to learn from one another, instead of striving competitively to stake out our exclusive territories.





The Word is Out:
ONE TO ONE
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REDWOOD WRITING PROJECT '83

A Change of Pace and a Change of Attitude

by WILLIAM K. HOOPES
College of the Redwoods

After ten years of teaching lab and composition courses at a junior college, I was ready for a change of pace. When the Redwood Writing Project was advertised, I did some research and found that it was an outgrowth of the Bay Area Writing Project which has gained national recognition for its excellence. I applied for the summer session, was accepted, and found myself involved in a well-planned, stimulating program.

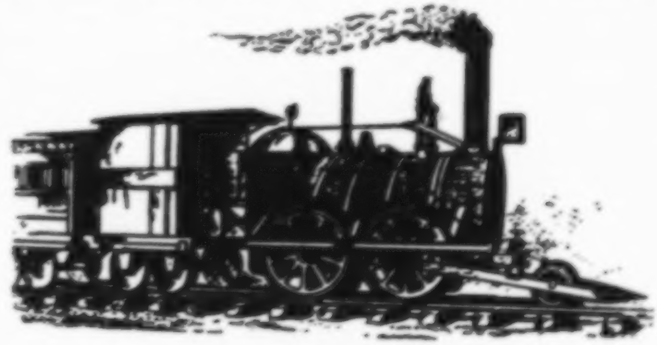
At first I was, I admit, not without my doubts about its merit. First, there were only two college instructors enrolled, and these two were teaching assistants at Humboldt State University. Most of the rest were from elementary schools with a few high school teachers added. That being the case, I wondered how I would learn anything that might apply to my "level." And finally, I wondered how I could generate the interest necessary to last twenty, six-hour sessions.

Fortunately, I discovered that I could learn from those around me and that my idea of "level" as being a barrier was invalid. My discovery occurred during a presentation I made which explained how I taught the concept of audience. I had our class write three brief letters, all written about the same topic: money. The class wrote one to a very close friend, one to a parent, and one to someone whom they didn't know—someone who was an official, such as a judge, a bank president, or a congressman. After reading several of these aloud, we examined the differences in tone, diction, and sentence structure, and then we discussed what conscious and unconscious decisions writers had made in writing to a specific audience. I remember pointing out that, at the college level, we stressed audience, and, given the proper guidence, students could respond correctly to the demands created by writing to a specific audience. One of the first grade teachers, Penne O'Gara, said she also taught audience and had noted changes in students' work when they were submitting it to different people.

This threw me for a second. How could a six year old understand concepts taught to eighteen year olds? Penne explained that her students responded differently if they were going to take it home or if they were going to present it to an official, such as the principal. I saw then that the concept I taught at my level was important and useful at other levels, and from that point on I listened more carefully than I had before.

I also began writing on a daily basis. Here I had been teaching writing for ten years, yet I had written very little other than departmental memos. I remember thinking of the old saying, " Those who can't, teach." I learned that I still can write, even though I teach. In addition, what I encountered while I wrote seemed to parallel that which my students encountered while they wrote. For instance, having writer's block forced me to use some of the methods I had off-handedly suggested to my students. At times I searched desperately for the right words and the right phrases. In short, I had to do what I had been asking others to do. Because of this experience, I am able to speak to my classes about writing, more or less writer to writer, and offer them real advice from experience rather than cliches from handbooks.

I did last the five weeks, and it was a time for reflection, almost a mini-sabbatical. As I went through the writing assignments, I could not help looking at my own assignments. Only now I viewed them from the writer's perspective and made some necessary adjustments. If you have the chance to participate in any Bay Area Writing Project programs, I'd suggest that you seriously consider applying. You will probably learn from the program and those around you.



EDITOR'S NOTE

Just What Is *inside english* Looking For?

The following is reprinted by request.

At the recent ECCTYC conference in La Jolla, many people gave *inside english* high praise; others voiced their wish for one kind of article or another. When I invited these *i.e.* readers to submit some of their writing to the journal, most said, "Well, just what is *inside english* looking for?" I hope that what follows will answer that question and will encourage more of you to submit manuscripts to *i.e.*

Submissions to *inside english* should be geared to one of the five departments: feature articles, reviews, letters, and regional news.

FEATURE ARTICLES

Feature articles should address a topic in some depth. They might explore a philosophical or pedagogical position, detail a particular program, investigate some larger political issue and its relationship to the English classroom. Looking through the pages of previous issues of *i.e.*, one can find articles about the importance of literature courses in a community college, the question of television as an instructional tool, and the value of oral reading in a composition course. One might consider exploring the implications of the suggested changes in funding remedial courses or consider presenting a rationale for writing-across-the-curriculum programs. Feature articles allow writers to explore a subject in one thousand to eighteen hundred words.

SHORT ARTICLES

These articles, from three hundred to nine hundred words, present the writer's ideas in more limited focus. Here a writer might solve a specific problem — "What I Did When . . .": What I did when the class cried in unison, "We hate poetry"; What I did when the film of *As You Like It* didn't show up on time; What I did when only five people showed up for the department meeting. Short articles provide writers a forum to briefly express their ideas on a favorite topic: why a writing teacher should write; the perils and pleasures of a teacher exchange.

REVIEWS

Although a majority of the reviews appearing in *i.e.* have been of textbooks, the reviews are by no means limited to that category. *inside english* has printed reviews of books that have motivated the readers to reconsider their teaching (Doug Lane's review of Henry Miller's *On Writing*) or that have confronted readers with new ideas about writing or language or learning or teaching (Joe Fischen's discussion of Gregory Bateson's *Mind and Nature: A Necessary Unity*). The reviews may also evaluate media programs (such as Suzanne Sekula's review of the Center for the Humanities slide-tape program "Grammar: Everything You Wanted to Know About Usage") and computer programs that have value for the classroom or the learning lab. Reviews should be from five hundred to twelve hundred words and should include at the end of the text all pertinent publishing information, including cost.

LETTERS

This is your chance to disagree with or support ideas that have been expressed in the *i.e.* articles: this is your chance to express yourself on any topic of your choice — and to do so in a page or two. Letters should be limited to five hundred words (if you want to write more, why not write a short article?) and should include at their conclusion your name and your college. Any point of view may be expressed in the letters.

REGIONAL NEWS

Too often we don't know what our colleagues are doing: what articles or books they have written, what innovations they are attempting in their classes, what papers they are delivering at what conferences, what grants they have received. "Upstate/Downstate" provides a place for these bits of information about all of you. But we have to know about you to print about you. Send your brief items to the Regional Editors.

EDITORIAL POLICY

The editor of *inside english* reserves the right to edit any manuscript to fit the requirements of space and to conform with the NCTE's *Guidelines for Nonsexist Use of Language* and with *i.e.*'s style.

STYLE

Anyone interested may send for the "*inside english* Style Sheet." In general, *inside english* follows *The Chicago Manual of Style*, 13th edition, and *The American Heritage Dictionary of the English Language* in matters of spelling and hyphenation. Manuscripts should avoid sexist language, excessive nominalization, and overuse of the passive.

(Continued on Page 12)

---

not so, e.e.

To e.e. cummings
A leaf falling meant
Loneliness.

To me
A leaf falling means
Losing control
Letting go
Floating in the Wind's embrace
Seeking a new resting place
Where the fallen leaf
Now waits . . .
To be crushed or crunched or blown
Away . . .
Until the Earth claims it
And uses it
To bring forth . . . NEW LIFE.

e.e., I'd rather be like
My leaf
Than yours.

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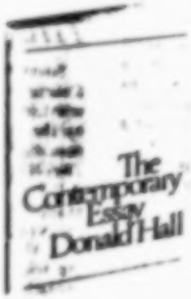
edited by Jane E. Aaron

Here is a book for composition instructors who find that the standard-length rhetorical reader, costing anywhere from ten to fifteen dollars, provides many more essays than they need and obliges students to pay for much more than they read. In contrast, *The Compact Reader* offers a smaller selection of essays (24) at a smaller price ($6.95)—but with editorial apparatus rivaling or surpassing that of every other rhetorical reader on the market. Thus instructors can cover most of the essays in this book and still have time for other activities, while students get the rhetorical information and clear models they require—and their money's worth.

February 1984 368 pages paperbound $6.95 instructor's manual



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THE CONTEMPORARY ESSAY

edited by Donald Hall

The Contemporary Essay celebrates and documents Donald Hall's belief that the essay has become one of the principal genres of contemporary American literature. It brings together selections from 34 of the best American writers of nonfiction living today. The essays are mostly longer and more demanding than those usually reprinted in composition anthologies; they are also fresher and more rewarding. Together they provide delightful and informative reading on a wide range of subjects while allowing students to sample the work of some of our most admired writers.

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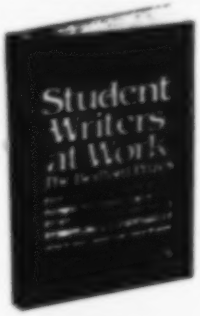

Adds a New Dimension

STUDENT WRITERS AT WORK: THE BEDFORD PRIZES

edited by Nancy Sommers and Donald McQuade

Student Writers at Work allows instructors to work with student writing in ways never before available to them in book form. It presents 31 winners of Bedford Prizes in Student Writing, the nationwide contest to find the best essays written for a freshman composition class in 1983.

There are also three unique chapters designed to help instructors working with their own students' writing. (1) "Students on Writing" provides a general introduction to the writing process by listening to the winning essayists talk about their writing successes and failures. (2) "Two Student Writers at Work" reprints the preliminary notes and complete drafts of two of the essays along with comments of the student writers explaining their intentions. (3) "Peer Editors at Work" explains the procedure of peer editing, annotates one of the essays with the comments of students experienced in peer editing, and then shows how the student writer further revised her essay in response to these comments. (4) "The Professional Editor at Work" presents two of the essays as edited by a professional editor and then as revised in response to her suggestions.

February 1984 320 pages paperbound $6.95 instructor's manual

The Bedford Prizes in Student Writing will be offered again. Watch for announcements soon.

Other Bedford Books

THE BEDFORD READER

edited by X. J. Kennedy and Dorothy M. Kennedy

Our premier publication—with its commissioned essays by professional writers, each with an accompanying "Postscript on Process" on how the essay was written—is now the bestselling anthology on the market.

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THE STORY AND ITS WRITER: AN INTRODUCTION TO SHORT FICTION

edited by Ann Charters, University of Connecticut

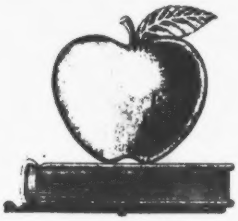
The most comprehensive yet flexible introduction available. Contains 81 stories by 60 authors, 30 pertinent commentaries by some of these authors, an introduction on the elements of fiction, an appendix on writing about short stories, and much more. "This is everything you would need for a freshman or sophomore course in short stories." David F. Bost, University of Texas-Austin.

1983 1264 pages paperbound $15.95 instructor's manual

Bedford Books *of* St. Martin's Press

ECCTYC'S Biennial Statewide Conference: Fall 1983

The English Coucil of California Two-Year Colleges held its Biennial Statewide Conference, 3-4 November 1983, at the La Jolla Village Inn, near San Diego. The several hundred Conference participants selected which sessions to attend from a program of sixteen different ones, covering topics as diverse as "Chairing the English Department," "Burnout: Options for Growth," "Favorite Reading," and "The Computer and the English Teacher." The articles that follow report on eight of the sixteen sessions and reflect the writers' personal responses to the sessions they attended.



REPORTING ON ESL

"Useful Concepts in Practical Linguistics" was the title of the presentation given by Dr. Ann Johns of California State University, San Diego, at the ECCTYC Statewide Conference. Dr. Johns, whose impressive background includes teaching English to non-English speakers and teachers of English in such exotic places as Uganda and China, gave an hour and a half of her time to share ideas with a number of other teachers of English as a Second Language.

Her presentation included such practical information as which textbooks currently on the market work best with ESL students and which techniques are most effective in the ESL classroom. Dr. Johns also elaborated on current areas of research and relevant journals and newsletters of interest to teachers of non-English speaking students.

Specifically, Dr. Johns discussed schema theory, the nature of coherent/cohesive texts, discourse signaling, and discourse hierarchies.

The group of teachers present was able to work with sample selections from textbooks to look at cohesion in text materials and at the restructuring of text passages to make them more meaningful for the ESL student.

Although interesting and informative to the specialist in linguistics, the lengthy theoretical presentation prohibited Dr. Johns from treating the last two sections of her outline—"Classroom Applications" and "Trends in ESL Education." Obviously, Dr. Johns has considerable information to offer the teacher of English as a Second Language; unfortunately, she did not have time to bring it all together for her listeners during this short session.

JANICE RANK
Victor Valley College

THE WRITE COURSE IS THE WRONG COURSE

Sometime next year, *The Write Course* may be available at your local television consortium. Brought to you by the same group that designed the now discredited *Writing for a Reason, The Write Course* consists of thirty half-hour telelessons, a study guide, examinations, a faculty and administrative guide, and a textbook.

At the recent ECCTYC conference, the telecourse was previewed for an invitation-only group of about forty English instructors from colleges throughout the state. The letter of invitation stated that we were gathered together "to offer implementation suggestions that would enhance its *[The Write Course]* use as a supplement to on-campus instructors or as a telecourse for distance learners." At the dinner meeting itself, Harryette Stover, Faculty Content Specialist for the Dallas County Community College District Center for Telecommunications, was more direct. "We have a specific problem with this course. *Writing for a Reason* was declared nontransferable by the [California] state colleges and universities . . . How do we disassociate ourselves from the old course? . . . How do we approach faculty? How do we approach potential users? How do we approach people so that they will give us a hearing?"

Ms. Stover got quite a reaction to her presentation, a response not specific to her public-relations questions but rather to issues that need to be addressed first.

WHO IS THE CLASS FOR?

Representatives of the Dallas Center for Communications described the class as designed for the nontraditional student, "a student who would not otherwise be on campus." This student would probably be terrified of writing, maybe of school. It would probably be his/her first college course. Not having face-to-face contact with an instructor would be a "real plus." Though "not for all institutions, not for all teachers, not for all students," *The Write Course* is intended to be a university-transferable course, a freshman composition equivalent.

My response to this is a number of whys.

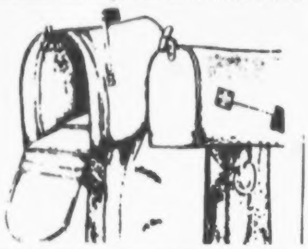
—*Why* do we want to attract marginal students to a demanding university-transferable composition course, a course that teaches the sophisticated writing skills essential to university and white-collar success? In my district, students are placed in skill-appropriate writing courses, and only when certain criteria are met can the student be placed in freshman composition. This process makes the class more meaningful for both instructor and students.

—*Why* would we want to make lack of face-to-face student-teacher contact a "selling point"? Or, as Harryette Stover asked, "How much do we need student-teacher interaction, and how much do we think we need it?" This question raised the significant issues of teacher motivation, writing as a process, and opportunities for cheating.

—*Why* else teach but for the joy of interaction, the satisfaction of knowing when and what to push, the learning that takes place in both directions? Much of the literature about the composing process lauds the importance of teacher/student contact, of "grabbing" the student at just the right time, of asking questions that engage the student in the writing process.

If the teacher is central here, so is the process. Students need immediate response. If I am marking papers that are mailed in and then mailing them back, there is too much delay in commenting on the paper; "dialoging" becomes impossible. But even more important, by writing (or talking) all my comments at once, I have negated the writing process.

To my knowledge, *The Write Course* writers have not addressed this process issue. They answer the contact question by referring to a telephone hotline manned by English instructors. (In Dallas, the requirement is three office hours a week for telephone conferencing.) The logistics of a telephone critique seem ponderous, with both instructor and student needing copies of the same paper, line numbered for referral. Would a student want to make revisions while copies are in transit? Does the mail process negate the revision process?



These points apply not only to freshman composition but to any writing course. An ECCTYC conference seminar "The Puente Project: Transforming Non-Writers to Writers" dealt with just such issues. Student-student interaction and timely instructor-student interaction and intervention can be crucial to the learning of the skill. And the work with the student cannot be done all at once, for it is an interactive process requiring sensitivity and immediacy of contact.

Another issue not addressed concerns the wide-open opportunities for "ghosting." How can this not be a problem when students are mailing in their assignments?

HOW IS *THE WRITE COURSE* PRESENTED AND WHAT IS ITS CONTENT?

The thirty telelessons are presented as a continuing sitcom, which takes place in the studio of an independent video-production company producing a college telecourse on writing. The cast of characters represent the spectrum of writing skills, from writers to non-writers. Within the dramatizations are mini-documentaries, interviews with professional writers and writing authorities. The one lesson screened for the attendees at the session was slick, professional, and—judging by the laughter during its showing—appriciated by some.

I, however, hated it. I was bored, and I resented what I saw as a "put down" of my students in the persona of Darwin Sands. I disliked the lowest-common-denominator appeal of the sitcom format. But mostly, I hated the passivity of watching a film about "Limiting the Topic." I firmly believe that learning a skill demands active participation. Students can read a text for standard information about writing basics; they don't have to watch television to get the same thing. The learning must be made real in the doing. And for me, teaching a skill requires more dialogue than monologue to be effective.

Some of the audience thought the telelesson a great motivator, showing how people unsure of their writing skills could come to grips with their problems. As a motivator, it works for me like an exercise videotape. I sit and eat fudge and dream of my thin self. I need a class and group pressure to go through the painful and necessary gyrations I see on an exercise show.

But, *chacun a son gout*. In the best of all possible worlds, instructors could choose what would work best for them in their classes. The thirty telelessons would be available in college audio-visual centers for instructors to screen. If one or more tapes appealed, these could be shown as an adjunct to a course, perhaps used while conferring with individual students. Or, for teachers to whom the whole series appeals, perhaps they would choose to use *The Write Course* as an aid to their instruction and in person face-to-face guidance.

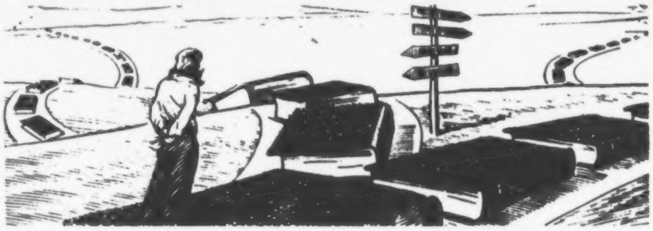
But the best of all possible worlds died a long time before Proposition 13. And I doubt that many colleges have extra money to provide *The Write Course* as an optional course enhancer rather than the thing itself. If we can "ice" the cake, fine. But if not, let the students eat cake!

LINDA PRUSOFF
Mesa College

READER—RESPONSE THEORY: A TOOL FOR TEACHING LITERATURE

My students occasionally seem uninvolved with the reading selections in literature class. About 1980, after reading a few articles about reader-response theory, I suspected that lack of involvement might be due to my inept use of the tools of New Criticism. I did not abandon those tools, but I did try some assignments from reader-response theorists like David Bleich (*Reading and Feelings: An Introduction to Subjective Criticism*, Urbana, IL: NCTE, 1975) to overcome what they see as the tendency of New Criticism to treat literature as an object that exsists quite independently of the reader and produce, consequently, an estrangement between reader and literary work. Following Bleich, I would ask my students to pick the most important line in a poem. They should make that choice by watching their responses to the poem as they read, trying to become aware of what lines especially hold them and then trying to figure out why. I would have them bring these "responses"—in writing—to class. They would exchange their responses, and I would run off a sampling for the next meeting.

Inevitably there was a great range, especially in what you might call engagement. There were always students who didn't realize I was asking them for a "personal" response, and their choice of most important line was usually based on what they saw as the overall meaning of the poem as a printed object on the page, something quite separate from them. At the other end of the range, there were responses that were so idiosyncratic that they had no connection with the poem at all. (My favorite was the one I received from one young woman who narrowed her choice down to the single word "horse" in an assigned poem. For two pages, she explained that she had chosen that word as most important because of the wonderful experiences she had had with horses. She had responded to the word "horse" in the subtitle of Roethke's "Elegy for Jane,"—"My student, Thrown by a *Horse*,"—and had missed the rather basic fact that Jane was dead.) But in the middle were those responses in which students grappled with what had led them to choose particular lines. Often they could tie their choices to personal experiences that seemed to be influencing their responses to the poem. The students uniformly enjoyed these assignments, and subsequent discussions of the poems were somehow more "engaged," with a greater level of enthusiasm and participation even as we turned to some of the more traditional concerns of a literature class, like the poet's use of metaphor and rhythm. These assignments were successful for me in overcoming the barriers that poetry created for many students: the students became aware of their own responses to the poem before we turned toward the poem as as "object" on the printed page.



Nonetheless, I always felt that I left two problems unresolved. First, I did not feel there was enough time, either in class or during office hours, to take the method far enough to lead individual students to a deeper understanding of what was shaping their responses to the literature. There were many leads in the individual responses that I had no time to follow up. I heeded Bleich's warning not to turn the class into a psychotherapy session where the students' responses became the object which the teacher interpreted for them —just another and more frightening version of "the teacher's always got the answer." Nor did I have the skill to help them go very far with the interpretations on their own. Second, many times the remembered incidents with which the students were associating the poem and which they perceived as influencing their responses to the poem, carried a tone quite different from the tone of the poem itself.

Even though I led students to see these differences in tone when we discussed the responses I had run off for the class ("How does the mood of this response compare with the mood created in the poem?" I would ask), there remained all of the unduplicated responses on which I could write notes but which, once again, I did not have the opportunity to discuss individually with the students to help them see where their own experiences and biases and preconceptions might be leading them into a response that was not quite "true" to the poem itself. In fact, I had the feeling that for Bleich there was no response that was irrelevant, or perhaps more accurately, that this issue of "correspondence" between the tone of a response and the tone of a literary work was irrelevant to him. In fact, what did it mean for me to talk of the "tone of the poem itself" if, following reader response theory, I rejected the notion of literature as an object apart from the reader? I did not get very far in solving these problems although Bleich's assignments remained useful for me.

For Lila Geller of CSUC Dominguez Hills and Catherine Gannon of CSUC San Bernardino, Wolfgang Iser provides a theory of reader response that helps them in the literature classroom. On the one hand it avoids New Criticism's treating literature as an object and, on the other hand, it avoids what they see in the work of Norman Holland and David Bleich as the loss of the literary work in a psychotherapy session. Their presentation offered a suggestion of how to avoid the kind of "authoritative footnoting" that teachers are prone to, and at the same time, the "anything-goes" of the bull-session or of the perhaps poorly-managed sessions that I sometimes had with Bleich's methods. The literature does give some guideposts.

The key terms Geller and Gannon used were CUTS and GAPS. "Cuts" are jumps from one plot line to another. "Gaps" refer to gaps in the information available to the reader. Both should stimulate the aware reader to speculate. In *Hamlet*, for example, when Polonius sends to find out what Laertes is doing in Paris, the reader does not know what, in fact, Laertes is up to. Later, it is also reasonable for the reader to speculate about what Ophelia must think when Hamlet kills her father. These gaps are not questions that a teacher asks after the students have finished reading the play; they are genuine indeterminacies, discovered by the readers themselves, where the readers have a role *during* the reading. Here Geller and Gannon distinguished between useless and useful gaps. In the above examples, for instance, we later learn that it is not important what Laertes is doing in Paris; the fact of Polonius' sending a spy to find out tells us something about Polonius. On the other hand, Ophelia's later madness tells us this may be a gap worth filling. In both cases, the students are led to read more closely in order to sense where they need to know more. Moreover, the literary work is not a finished object from which the teacher extracts the one correct and hidden meaning; reading is a linear experience, and the students' right and responsibility to speculate are validated by the teachers. The hope, of course, is that this sensitivity to cuts and gaps will help the students acquire tools to use as they read on their own, later.

A deficiency in the presentation, in my view, was that while Geller and Gannon gave us many examples of gaps in specific literary works so that we would understand this concept, they did not give us sufficient information on how to introduce the concept in the classroom so that the students would learn how to apply the concept themselves rather than to follow just a new set of "footnotes" set forth by the teacher.

BERT WOODRUFF
Fresno City College

WRITING FICTION AND TEACHING ENGLISH

Richard Booth—former editor of *inside english*, instructor of English at Crafton Hills College, and fiction writer with a novel ready to be published—told those of us attending his session that he had decided to depart from his "assignment" and, instead, to ask some questions.

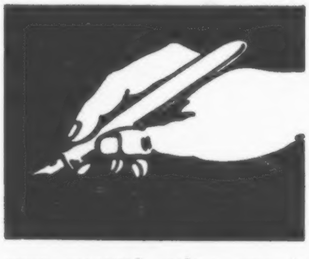
IS A TEACHER OF ENGLISH A BETTER TEACHER FOR BEING A WORKING WRITER? Yes, we generally agreed. A writer-teacher understands more concretely the problems a writing assignment might entail. Such a teacher tends to be more empathetic with students and more able to help them. Writer-teachers can be aware, especially, of the importance of revision, revision, and more revision, and of the time required. We must be aware of putting too much pressure on a good student who writes well and cause her, like the one Mr. Booth mentioned, to plagiarize a story in a desperate attempt to please.

DOES READING STUDENT WRITING AFFECT THE WRITER-TEACHER'S STYLE? Yes, it does. However, this leads to other questions: What style are we aspiring to? What is our purpose? Are we aiming to write commercial fiction or great literature? No agreement emerged from the discussion that ensued.

IS FICTION "GREATER" THAN NON-FICTION? George Orwell said that a writer writes because he has a large ego to be fed, a sense of aesthetics, a political message to impart, and a sense of history. If this is so, can we rightly consider fiction "greater" than non-fiction? We tend to think of fiction as "art" and non-fiction as "non-art." (Consider the distinction we draw between composition and "creative writing.") Although most of us agreed that this dichotomy is not right, that much can be said for both forms, some of us held out for the distinction: that only in fiction can truth truly be told.

HOW DOES ONE FIND THE TIME TO WRITE FICTION *AND* TO TEACH? This perennial problem plagues all of us, and each of us deals with it differently. Some writer-teachers curtail almost all outside activities *except* writing. Others devise systems of paper correction (like the Garrison method) to lighten the paper load (although a system like the Garrison method does exact a toll, draining the teacher's energy). Some have returned to the traditional method in some classes (as a rest from Garrison?).

In addition to exploring the questions Mr. Booth asked, several in the group suggested various ways to "recharge" one's energies for both teaching and writing. Mr. Booth strongly recommended the word processor as an aid to writing; it's fast, it eases the task of revision, and it allows for experimenting without the laborious, frustrating deleting and re-handwriting or retyping.



By NORMA SULLIVAN
San Diego City College

A NEW ODD COUPLE

At the November ECCTYC statewide conference in La Jolla, one presentation provided new insights to a new dilemma. Just as politics sometimes makes strange bedfellows, so the computer occasionally creates odd couples—in this case, as the title of the session indicated, the Computer and the English Teacher (presented by Bob Fredin, Mira Costa College; Burl Hogins, San Diego Mesa College; and moderated by Bert Woodruff, Fresno City College).

To get past the reluctance the computer provokes and the intimidation it sometimes engenders, Bob Fredin proposed some analogies to adjust perspective.

For example, give someone a nail in a paper bag and assign the task of driving that nail into a board. With only the human hand and a paper bag at work, the nail will likely be driven farther into the flesh than into the board. Try another tool—a rock. The nailer will be more successful this time though there still may be damage to the nailer and perhaps to the nailed, too.

Move up the ladder of technology to a hammer and see the expected results: one efficiently driven nail and one proud and satisfied nailer who has used the right tool for the right task.

To illustrate further, Bob pointed out that probably all the people in the conference room were wearing wristwatches and that we have confidence without qualms in such devices. We may have left behind more natural instruments (the hourglass, the clepsydra, the sun dial), but we keep appointments, adhere to schedules, and take our medicines on time with the new devices. Our move from analog to digital, completely away from solar or stellar time-telling, doesn't trouble us much.

We are willing to use sophisticated technology in sophisticated places. When the Apollo 13 mission encountered an emergency which required a mid-course correction, a computer performed in 83 minutes an operation that would have kept a person and pencil busy for 1,400,298 years. With such massive timesaving possible, consider the gain to the English teacher who needs to make a mid-course correction: one million, four hundred thousand, two hundred ninety-seven years, eleven months, thirty days, twenty-two hours, and thiry-seven minutes—nearly enough time to correct another set of papers.

Not only is time saved with the computer, but space also is gained. Miles of bookselves are no longer required to store printed volumes. Electronic books residing in the computer can be indexed and cross-referenced for ease of research. The computer can search itself for specific information or quotes. Electronic books will have no bindings to crack, no covers to dust, no pages to mildew, oxidize, or rip.

In addition to space and time, the computer provides a communication network with the installation of a *modem*. The telephone link makes distant access and nearly unlimited information available. Access to UPI or Associated Press for instant news or connection with colleagues through a bulletin board operation keeps teachers in touch with the world and each other at the flick of a key. Other personal advantages accrue: from your own keyboard, make airline reservations or hotel accommodations for your next conference.

Other applications of the computer deal with the writing process. Round robin sessions among computer users may produce collective novels. Word processing programs make rapid revisions a reality. One command changes a character's name or eye color throughout a lengthy work.

The computer can also help to organize classroom life through rapid note-taking, test generation, and analysis of tests—placement, exit, or competency. Test scores become obtainable in two minutes. By using the computer, the student may be freed from the pencil-to-paper commitment and so from crippling self-criticism in early writing stages. The possibility exisits of including pre-packaged books and syllabus at student registration to afford the benefits that early possession of course materials confers.

Is the electronic marvel without disadvantages? Hardly. Information can be lost if improperly stored. Not all problems lend themselves to binary solutions, but "treeing one's way down" may reduce time, labor, and computations. And invasion of privacy remains a concern.

But as a controlled tool, the computer can do nonhuman tasks at inhuman speeds. Let the computer add, subtract, file, collate, search, sort, index, count, list, compare. And reserve the more human functions for the English teacher. Recall some of the successful odd couples of fact and fiction who have had little cause to unite and yet have profited by union: Bottom and Titania, Beauty and the Beast, Laurel and Hardy. Add to the list the Computer and the English Teacher who may access a technological sunset and live happily ever after.

PATRICIA MACDONALD
Palomar College

FROM NON—WRITER TO WRITER: SOME YEAS AND SOME NAYS

At a time when apathy and "burnout" are supposed to be flourishing on both sides of the inkwell, it would be rejuvenating for anyone to step into Pat McGrath's classroom and observe the way she teaches people how to write. I had a very convincing opportunity to simulate such a visit in a session at the recent ECCTYC conference in La Jolla: "The Puente Project: Transforming Non-Writers to Writers."

As soon as we were seated, we were given the assignment to make a short list of people whom we most admire. After allowing us time to compile three to six names, we were then asked to star the one we thought was the most significantly outstanding and then to go on to explain his or her achievements, beginning with one key sentence. At this point we were directed to break into groups of three to listen to each member's writing sample. The directions were specific: we were to contribute nothing negative, but tell the person what we noticed and liked about the piece or ask a question. When we had all done this for a time, we rejoined the entire group to witness some voluntary samples of striking prose. It is my guess that this last activity was a divergence from the normal classroom procedure, as it might be premature to share the undeveloped thoughts of students fresh from the small groups before they had a chance to take the comments home and work them into their essays. (It is debatable who would be more defensive about sharing embryonic ideas, inexperienced student writers or English teachers, but my recollection is that this step was done for the enhancement of the conference session and for the convenience of eliminating homework during the cocktail hour.) Normal procedure would be to send the students home with the small group suggestions and let them polish those to the best of their ability.

We were handed two student writing samples illustrating the assignment just hurriedly sketched and partially recalled, and one, if not both, indicated an incredible range of growth from the first utterance to the last draft. With certain differences in the level of execution, the two examples progressed from awkward statements to very satisfying three-part essays demonstrating a movement from generalization-purpose through specific development to generalization-insight. It would be safe to say that conference members were impressed (read *amazed*).

As I recall the session, I am left with impressions ranging from positive to negative (this is comforting because it lends an aura of objectivity). On the positive side, I like the encouragement for the emerging writer built into the specified instructions: "No negative criticism; only questions or things I noticed and liked." This was further emphasized by Ms. McGrath's calm, quiet, sincere manner. The mention of this encouraging attitude leads directly to a discussion of what teachers hope to accomplish and actually do accomplish by making red marks on papers (a discussion I shall inelegantly avoid by moving on to another topic).

I have no doubt that this technique would help all students, but not all students equally. It seems more suited to the type of student who has writing blocks and considerable inexperience with written language. The handouts and the discussion centered around personal experiences, which form the bulk of the written work produced by the students. Aren't there some writers for whom evoking and reproducing (albeit detailed) personal experiences are redundant? Can we imagine a class of freshmen comp students ready to learn ways of recombining and extending personal experience into the classic traditional forms we read about in our textbooks? As the degree and number of students we have reaching that plateau increases, the method would not seem to be as effective, and I do not recall that point being addressed in the section meeting.

This leads me to my last reservation, which involves the leadership role of the teacher. In this method the teacher steps down from the pedestal or off the stage to become a comparatively insignificant member of one or more committees. I am not worried about my ego being able to accept this role if my ethical judgment says it is all right.

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POLITICAL ISSUES AND DEPARTMENTS OF ENGLISH

One of the sessions at ECCTYC's Statewide Conference reported on the political issues that community college English departments must address. The three speakers identified three major areas of concern: English as a Second Language (ESL), Student and Teacher Competency, and Academic Reforms.

ESL DECISIONS. Speaker: John Callen, City College of San Francisco.

The buzzwords these days are "matriculation," "mission statement," "CPEC," "academic floor," and "fast-track ESL." The last two most likely will cause trouble for ESL programs.

City College of San Francisco has three thousand students in a five-level program designed to bring the student up to the pre-English 1A (Subject A) level. An abbreviated form of the Michigan Test screens out beginners, who are referred to an Adult Education Center. The English Department maintains close articulation with this Center through a process of pre- and post-testing. At present all five levels carry full credit.

Administrative concern with the length of time needed for some students to go through the ESL program has prompted a request that the Department consider "fast tracking," *i.e.* ways of passing the student through more rapidly. The ESL faculty is looking into five-day-a-week classes at the higher levels (the lowest and intermediate levels already meet daily) as well as into modular scheduling. Their concern is to maintain the "credit rating" of the ESL courses and to withstand pressure to institute workload credit or, worse, to have ESL courses fall below some future academic floor.

COMPETENCIES. Speaker: Dick McIntosh, Cypress College.

Student competency became an issue in the nineteen-seventies. The Hart Bill mandates testing for California students in grades K through 12. It also provides for a proficiency test in lieu of high school graduation. However, no statewide standard exists, and there is a question whether the test does or should measure academic skills or life-coping ones. Many educators wonder if teachers are teaching to the test rather than teaching a body of knowledge and skills.

Teacher competency is also an issue. Those now entering the profession graduate at the bottom of their graduating classes. A 1961 National Education Association survey of college seniors reported that half named teaching as their career goal; by 1981 only 21 per cent intended to become teachers. The Educational Testing Service has entered the area of teacher-competency testing. As part of a comprehensive strategy to increase the quality of teachers, colleges have stiffened their entrance requirements to include four years of English and three years of mathematics and science.

The Chancellor's Task Force on Academic Quality is concerned with matriculation and remediation because these have to do with funding, and funding, in turn, is being given to programs that have measurable outcomes.

Inevitably, the last component of competency will be *exit testing*. The California Postsecondary Education Commission (CPEC) has identified the crux of the problem: the hope is to preserve local autonomy, but the need is for accountability. Even the Learning-Assessment-Retention Consortium (LARC) has been addressing this issue. Unfortunately, LARC deals with matters that involve English departments but does not include many English faculty in its determinations.

ACADEMIC SENATE OF CALIFORNIA COMMUNITY COLLEGES. Speaker: Edith Conn, Ventura College.

Highly significant issues are now before the Senate and will come up in the near future. Faculty need to be involved with the local college senates and to make sure that information from the Academic Senate of California Community Colleges (ASCCC) is posted and made known to all faculty members.

The CPEC report *Promises to Keep* presents a particular view of upgrading academic quality as well as of matters of funding. This report, along with the Title V mandate regarding the ASCCC, has caused the Senate to become an active participant in issues of academic reform. Some recent actions by the ASCCC include changes in grading policy (no W after the fourteenth week), graduation competencies in reading and writing, and new criteria to identify those courses given for credit and those that are avocational.

The ASCCC is currently considering the following matters:

(1) Academic Floor: If appropriate at all, this should be identified after more data are available on remediation and placement programs. The issue has been deferred in favor of verified student progress and competency evaluation through assessment.

(2) AA Degree: Courses leading to an AA degree should be postsecondary, but they may include elementary algebra and one course at at level immediately below English 1A. All courses applicable to this degree should include evaluation and a considerable amount of reading and writing. A standardized system of course numbering should be devised to match those of the University of California and California State University systems.

(3) Remediation: The ASCCC reaffirms that one of the missions of the community college is remediation.

(4) Matriculation: The Chancellor's Task Force on Academic Quality is studying matriculation as implemented at sixteen community colleges and will draw up a student matriculation model to present to the Legislature in early 1984.

(5) TV Course Standards: The ASCCC is investigating telecommunications courses, specifically to determine standards.

The Big Legislative Push centers around reforms involving teachers. Already funding for K through 12 is tied to teacher competency tests. Other proposed teacher reforms are as

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BURNOUT: WHY IT HAPPENS AND HOW TO CURE IT

Burnout is both a professional and personal issue. The speakers at the recent workshop focussed on an understanding of what burnout is and what we can do about it—personally. They paid less attention to the role of institutions in assisting in its prevention or identification.

Jean Weber and Susan Obler presented a solid workshop on the topic, offering both theoretical and practical views on the subject. Susan Obler of Rio Hondo College and a graduate student at the University of Texas in staff development, provided a review of the major literature in this field. Citing Chris Arygris, she pointed out that the foundation for burnout may lie in the conflict generated by the different expectations held by the organization and the individual in a particular job. Ambiguity about performance and function needs to be replaced by concrete feedback resulting in improved awareness of our function in the institution.

Ms. Obler continued the argument for clear expectations by pointing out Martin Buber's idea of the need for confirmation. He suggests that the need to know "how well am I doing" is strong; as well, each of us needs to be in a position where growth and self-actualization are promoted. Added to these ideas is that of Erving Goffman: faced with ambiguity and conflict, people begin to experience situational withdrawal, *i.e.*, fantasies about what it would be like to be someplace else doing something else. Thus, burnout.

Faced with a sense of depersonalization, emotional stress, lowered self-esteem, withdrawal—and, ultimately, a feeling of lack of control over our own lives—what can be done? These intensely personal reactions were addressed by Jean Weber, instructor and staff development officer at Cerritos College. As Ms. Weber suggested, because it is inappropriate to take our personal sense of depression into the classroom, we are obligated professionally as well as personally to address these problems as they occur. She suggested that the essence of our response needs to be attention to integration, not specialization; that is, we can seek breadth in our lives, look to other fields, and pursue other interests. "Stay interested and interesting," says Ms. Weber.

The seminar was a good beginning to raise our personal consciousness about stress and its management. The concept which both Ms. Obler and Ms. Weber stressed was the need to work with our colleagues to trust, to share feelings, to support one another—in order to promote change in ourselves.

Questions raised which need further attention included the role institutions play in preventing burnout or addressing it when it occurs, the degree to which burnout is a function of our jobs in the education system or the society in which we live, the ways in which we can assist those suffering from burnout to acknowledge and address the problems.

In addition to the substance of the presentation, the workshop leaders provided a good bibliography and support articles from various journals. One article of particular interest was "Burning and Burnout" (*English Journal*, April 1981) in which the author, Jane Christensen, develops an interesting metaphor related to fire and burnout. Further reading: Paine, *Job Stress and Burnout*; Maslat, *Burnout: The Cost of Caring*.

JANET S. PORTOLAN
Fullerton College

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

CLUSTER TO EXCELLENCE

By MARIAN OLSON
Antelope Valley College

If your freshman composition classes turn out students who enjoy writing and can write measureably better at the end of the semester than at the beginning, then Gabriele Lusser Rico's *Writing the Natural Way* won't interest you. But if you dread facing another class with students who loathe writing because they cannot think of anything to say, and when they do, their papers are so dull you're nodding by the third sentence, then Rico's *Writing the Natural Way* is a book you must read.

The book grew out of her unsatisfactory experiences as a writing teacher, her accidental stumbling across "an article by Dr. Joseph Bogen on hemispheric specialization and creativity," and her discovery of clustering, a technique used to tap the creative powers of the right side of the brain.

Armed with a formidable log of scientific findings, faith, and excitement, Rico revamped her composition courses. Her hunch and work paid off, as she witnessed improvements beyond her expectations. For the first time, her students were writing excellent papers, and they were doing it using her innovative methods.

Rico dismisses the idea of a "born writer," saying, "the innate human need that underlies all writing. . . is a gift we all possess from earliest childhood" (p. 15). She says, "If you can speak, form letters on the page, know the rudiments of sentence structure, take a telephone message, or write a thank-you note, you have sufficient language skills to learn to write the natural way" (p. 15).

Unfortunately, most of us lose this gift under the "weight of rules and prescriptions" (p. 16). And the loss begins in school when the "process of writing is taught to us in fragments: mechanics, grammar, and vocabulary" (p. 16).

But natural writing "does not depend on literary terminology and grammatical classifications. . . . Natural writing depends on gaining access to a part of your mind we do not normally associate with writing skills" (p. 16).

Clustering, the key to natural writing, works in several ways. It stops writer's block, because it "undercuts tension, anxiety, and resistance" (p. 35). It opens an overall design. It gets more for less—a principle of good writing. It develops images, rhythms, patterns, creative tensions. It creates whole vignettes, the building blocks that make up longer papers. And, surprise of surprises, clustering leads to "a significant drop in errors of punctuation, awkward phrasing, even spelling" (p. 11).

In a pleasing format that is easy to follow Gabriele Rico's *Writing the Natural Way* takes your through the process of writing naturally. Her book has copious illustrations, easy explanations, a wealth of exercises to reinforce each principle of good writing, and an extensive bibliography.

Writing the Natural Way is not one more writing text in a field already glutted with English composition texts. It is unique and versatile. It can be used as a text in any writing class, whether the class is a developmental course, a transfer writing course, or a creative writing course. And more—*Writing the Natural Way* can be used by anyone who writes for *any* reason.

Gabriele Lusser Rico, *Writing the Natural Way*, Los Angeles: J.P. Tarcher, Inc., 1983, 287 pp., $9.95.

HM UPDATE

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PRESIDENT'S MESSAGE

Issues of Current Concern

As I write this column in mid-January, the Sacramento deadlock on community college financing seems close to resolution. Speaker Brown is allowing consideration of tuition/fees, and according to his spokesman, the Governor is willing to entertain some compromise on attendant issues. By the time this article is printed, I assume that our financing, at least for the current year, will be settled. However, the overwhelming damage to morale will not be so easily remedied. All the instructors who received notices or who worried about receiving them will take little comfort in a temporary reprieve. Part-time staff who were given no spring schedule until funding came through will not easily forget how quickly they become dispensible. Departments will have to work hard to restore some fragile semblance of the morale they once enjoyed.

A second matter of definite concern to all English departments is the change in English 1A-1B that several University of California (UC) campuses are contemplating. The Irvine, Los Angeles, and Berkeley campuses have increased the word requirement in either or both courses to eight to ten thousand *original* words, no rewrites. This has been done in all instances as an "internal matter," avoiding all normal, acceptable procedures of articulation, including bypassing the Articulation Council of California. This is bound to work hardship on all institutions that transfer students to these campuses. Furthermore, the Berkeley campus is increasing the semester unit value of both courses to four units. Though campus representatives give verbal assurance that three-unit courses from transfer institutions will be acceptable, the potential for future crises is certainly present.

A third major issue is the Legislature's current interest in community college matriculation and assessment procedures. Now that they control our funding, legislators are increasingly interested in establishing identifiable standards for all community colleges. Of special interest to English departments is the current discussion to establish a statewide English placement examination, modeled after the English Placement Test used by the California State University and Colleges (CSUC) system. English departments and professional organizations will want to closely monitor this issue to ensure that we have major input into the legislation, the possible development of a statewide evaluation instrument, and the ultimate administration of the instrument. This is certainly a process that we do not want to leave either in the hands of the Learning-Assessment-Retention Consortium or of the California Postsecondary Education Commission. English instructors must be the final authority in these matters.

Finally, there is the issue of our "stepchild status" with the Legislature and with the Governor. Though on paper we are an integral and necessary part of the system of higher education in California, our funding and our treatment are in no way proportional to the other segments. We lag miles behind the CSUC system and light years behind UC. No matter what we do locally to restore morale, until our professionalism and our worth gain statewide respect, our efforts will be in vain.

Granted, there are other pressing issues confronting us this year, but these four seem the most fundamental and, therefore, the most crucial. Any positive impact we can have in these areas will be felt by everyone.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

Students, Tuition, and the Community Colleges

By GORDON TAYLOR
Yuba College

The legislators returned to Sacramento and started their new legislative year on 3 January 1984. Governor Deukmejian presented his budget on 10 January. The squabbling over the money for the community colleges (CC's) seemed to have abated at first, and the atmosphere seemed rather conciliatory. Then things began to get tense again, and the outcome looked chancy. The conciliating, the maneuvering and bargaining, the mediating and negotiating went on and off and up and down until the 26 January when the whole show ended: the legislature got the basic money back into the CC's budget for the current year; the Governor got his fees, which the students will have to pay beginning in August 1984.

The proposals and the counter proposals were legion (at least there were a whole bunch of them) and included every possible variation on the main theme. People's reactions ranged from outright "no" to "well, maybe." When the contending parties had finished their wrangling, when they had taken their votes, when they had signed their documents, their results differed little from what they had argued over and disagreed with during the preceding six months. In order for these bills to take effect immediately, the legislature would have had to pass them by a majority of two-thirds; or the Governor would have had to call a special session. He called a special session that ran concurrently with the regular one. The bills could then pass by a simple majority, which everyone was sure existed, and those who would have had to violate their conscience or their political constituency could still vote against them. The colleges would get their money immediately and the students their fees in the fall.

The first of two bills built into the compromise, and passed on 19 January, restores the $96.5 million, which the Governor had cut, to this year's budget. (The difference between this amount and last year's $108.5 million was made up by an increase in the revenue over what had been anticipated from property taxes.) The second bill, passed on 25 January, established the fees and set up a number of related provisions:

— the $50 fee for full-time students (taking six or more units);

— $5 per unit for part-time students (taking six or fewer units);

— a consolidation of some ten existing, miscellaneous fees for such things as instructional materials, health services, field trips, some insurances, materials fees, late applications;

— an exemption for people who receive welfare;

— $15 million for financial aid;

— a limit on parking fees to the actual cost of providing the space;

— a moratorium for three and one-half years on raising the fee;

— a sunset clause: the fees would expire, also in three and one-half years.

In all, the CC's will get for this year what they would have gotten. For next year, they will get about $1.09 billion, an increase of around 9 per cent. The new budget also provides that the California State Universities will get 21.2 per cent more ($1.15 billion); the University of California, 30.2 per cent ($1.4 billion); and both institutions, a slight reduction in the students' fees. The K-12 system will get $11.9 billion, up 8.4 per cent. In the proposed budget, all the schools together will receive 53 per cent of the general fund. The Governor is also proposing a constitutional amendment to change Proposition 13 so that local cities, counties, and special districts could finance construction projects with general obligation bonds if they were approved by a two-thirds' majority of the voters.

The California Postsecondary Education Commission (CPEC) conducted a study from which it concluded that students at the CC's are not the poor, nor the minorities, nor those on welfare who are trying to get into the working force that we all thought they were. The CC student is typically a white woman who is self-supporting and earning around $28,000 per year, going to school part-time either to do something that interests her or to improve her background or to be able to change jobs. The typical full-time student comes from a family that earns $23,000 per year; 13.7 per cent of the 1.3 million students come from families that earn $48,000 or more; 11.2 per cent are from families that earn $12,000 or less. About 30 per cent have college degrees and nearly 70 per cent support themselves. CPEC and others have concluded that most of the students can and should pay some fee and that some kind of financial aid can take care of the one in twenty (5 per cent) who can't. Needless to say, these statistics—and there are many more than those that I have mentioned—have upset a number of people. These people have, however, fallen back on the usual defense in cases of this kind and have said that the study is badly flawed, badly done. Yet they have offered no information to counter CPEC's study. Perhaps thev will later. Prevailing wisdom indicates,

(Continued on Page 12)

$ACRAMENTO $CENE

(Continued from Page 11)

as well, that if the issue of fees were put to the voters they would approve them by a large majority.

With the one essential question of money for the CC's resolved for a little while, others remain that need attention (so what else is new?), some would say desperately: What are the community colleges for? Who should they serve? The Board of Governors (BG) and the Chancellor, at their meeting in January, asked the powers that be (the Governor and the Legislature) to review the Master Plan for Higher Education written in 1969, which defines what is called the CC's mission. The BG supports moves to reassess the CC's mission, the way they are funded, the way they are governed, their accountability, their ability to renew themselves. It and other CC organizations want to get away from the piecemeal methods of operating of the past and to set priorities. The Board says that the priorities for 1984 should be vocational education and transfer education.

NOT FAR ENOUGH

The Academic Senate of the California CC's, at its *Fall meeting in Los Angeles*, passed its usual round of resolutions on Academic Rigor, formerly known as Academic Standards, (in favor); on matriculation (needs to be studied); on associate degree course (local faculties should determine if they are of "appropriate academic rigor" and certain sections of Title 5 should be amended to define in some terms that determine when a course "conforms to standards of academic rigor"); on science courses (certain minimum ones should be required); on remediation (it continues to be the responsibility of the CC's); and on the definition of remediation proposed by the Chancellor's Task Force on Academic Quality (to accept). A number of resolutions grew out of a discussion by Assemblyman Richard Katz (D., Sepulveda) on his bill "preprint AB 1," a designation that indicates that it is in the process of being written. It will deal mainly with vocational education: who should direct it and who should approve courses. It suggests that some kind of industrial or business council do these things. This bill may have implications that extend beyond vocational education, and we should probably watch it. The Academic Senate also moved to adopt a position paper on managing the Planning and Review process (apparently a euphemism for reducing programs and the numbers of courses). Local senates have copies of all the resolutions that were dealt with.

As the new season, the new year begins, many people are presenting many ideas. Most are in some stage too preliminary to make any judgments about. There are the usual proposals on tenure, nothing of substance on programs or standards. Various people are proposing new ideas every day, and many of those are revisions of old ideas. I shall try to keep up with these and keep our readers informed. For the present, the studies and projects coming out of the agencies should probably get more of our attention than the legislature should.

MAGIC JOHNSON: THE FINALS, N.B.A.

MAGIC JOHNSON:
THE FINALS, N.B.A.

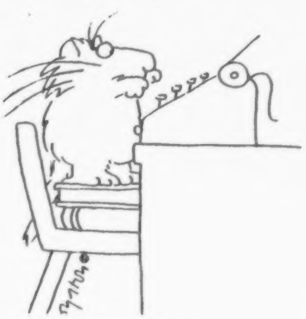
He floors us all, such moves, blends pause and whir.
He slips a guard, pops up like soap, and hits.
He's phantom-smooth, omnipresent, sets blurs
Around opponents and by, and then his lift.
He lobs an assist, backpedals, then on he comes.
And rebound-high again; how straight he steers.
At six-feet plus, he's suddenly ten, and then some.
Rarefied, he cops his spot, in cheers.

His fling's with iron now, come-hither net.
He's at the rim, puts by the slammed-shut hours
That locked out all but will, and grit and sweat;
His moment holds, deadset as any power,
Big mastery adding shine, old drawbacks rent,
The skills that urged him there come up to flower.

BILL BURNS
Rio Hondo College

EDITOR'S NOTE

(Continued from Page 4)



MANUSCRIPTS

Manuscripts of any sort should be typed, double-spaced, on bond paper. The title should be at the top center of page one, with the writer's name below the title, and the writer's college below the name. Each subsequent page should be numbered in the upper right corner, the number preceded by the author's last name. A cover letter including the writer's home and work phones and a self-addressed envelope with adequate postage should accompany the manuscript.

I now look forward to receiving articles, letters, reviews, and regional news from many of you who have not submitted manuscripts previously and from those of you who have written for us in the past. Let us work together to make *inside english* a journal that reflects the ideas and concerns of all English teachers in California's community colleges.

NONWRITER/WRITER

(Continued from Page 8)

But if becoming a member of the committees means negating or suppressing years of experience and education, then we may be involving ourselves in a downward spiral. In short, while I am anxious to reduce the level of combative student-teacher anxiety in the classroom, I am not sure that doing so would cause the students to grow to their highest potential. Would removing the leader cause improvement in writing beyond an early stage, or would it produce stagnation?

LEE LEONARD
Shasta College

POLITICAL ISSUES

(Continued from Page 9)

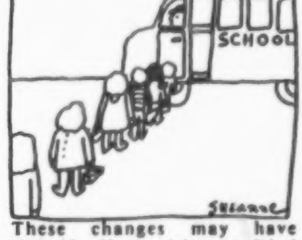
as follows:

(1) The Life Credential would be renewable every five years.
(2) The dismissal notice date would be 15 August rather than 15 March.
(3) Teachers would be required to take courses as a result of their evaluations.
(4) Administrators should be evaluated. (This is an ASCCC position.)
(5) A statewide salary schedule may be in effect within three to five years. Its effect would be to make local boards obsolete and to bring about changes in collective bargaining.
(6) Periodic teacher-competency testing for community college instructors is also being discussed. (This, like most of the other provisions, would be grandfathered.)

Finally, the Task Force proposed that certain remedial courses should be counted as part of an instructor's load but not towards the AA degree. Faculty and administrators fear that such courses may not be funded at the same level as degree courses.

However, one bright note does emerge from all these proceedings: SB1204 authorizes the Governor to appoint, from a list approved by the ASCCC, a tenured community college faculty member to sit as one of the fifteen members of the Community College Board of Governors.

The community college's open door is beginning to close, and the overall implications of these developments are serious. Attempts to improve academic quality are praiseworthy, of course, and overdue. On the other hand, the Legislature, in its zeal to outmaneuver the Governor, will require such drastic changes in the offerings and the accessibility of community colleges in return for funding that the system will never be the same. If an academic floor is introduced, then we can say goodbye to ESL programs and, most likely, to any remediation below the pre-English 1A level. If the concept of workload credit takes hold, then there is a strong possibility that the courses so identified will be funded at a lower rate. In this event, they will probably be taught by per-session instructors, perhaps brought in by agencies comparable to those that provide nurses and secretaries on demand. Entering transfer students would (and should) be better prepared, but higher standards for college entrance could well lead to greater competition between four-year and two-year colleges for a dwindling number of qualified students. Vocational programs will probably continue to be strong. But large numbers of minority students with limited English skills have traditionally used the community college to boost themselves into the mainstream, and they may no longer be served.



These changes may have undesirable, if not sinister, political implications. The highest levels of state government have been heard to mutter that the community colleges are trying to educate too many people. Are we hearing a clearly elitist note to ring in the year of 1984? Orwell knew.

ROSANNE HILLHOUSE
Imperial Valley College

inside english

Vol. XI, No. 4 Journal of the English Council of California Two-Year Colleges June 1984

WRITING ACROSS THE CURRICULUM
Raising Student Literacy *AND* Faculty Morale

By
SUSAN H. McLEOD
San Diego State University

Fred Fischer is certainly right when he says that for those of us who care about the problem of student literacy, caring is not enough—we must take action. We have taken such action here at San Diego State University by developing a Writing Across the Curriculum program, the core of which is an interdisciplinary faculty seminar. For anyone interested in developing something similar to it, I would like to explain how the program came about, describe it briefly, and then comment on why it has been successful.

In Spring 1981 our academic vice-president spoke to the faculty senate about the most important problems facing the university. In that address, he said that one of the most crucial problems, not only in terms of the students, but also in terms of low faculty morale, was the problem of declining student literacy. He asked the university community to respond with possible solutions, and response was immediate. Faculty actually volunteered to form *ad hoc* committees which would study the problem, and out of these committees came recommendations for curricular change (more writing classes at all levels) and change within existing classes (more writing assignments in all disciplines). The committees recognized that while curricular change was relatively easy, changing faculty behavior in the classroom was not, especially because increasing class sizes and frozen salaries had in recent years made many of our faculty feel over-burdened, even martyred. The committees, therefore, recommended setting up faculty support systems. When the opportunity (via a grant from the Chancellor's Office) came to set up one such system in the form of a Writing Across the Curriculum (WAC) program, I plunged in.

While planning the program, I talked to as many directors of existing WAC programs as I could, to get their advice and to benefit from their expertise. I spoke (in person or by phone) to Toby Fulwiler of Michigan Tech., Elaine Maimon of Beaver College (PA), and Chris Thaiss of George Mason University (VA); all of these good people helped me conceptualize the program here. I also read everything I could find on Writing Across the Curriculum and on the psychology of groups, the latter references being every bit as useful as the former. My grant stipulated that I should use an already successful CSU program as my model, and I chose Andy Moss and Carol Holder's program at Cal Poly, Pomona. Carol was extremely generous with her time, advice, and materials; my program would not have been possible without her help.

The design of the program here is similar to the design of Carol's program, with some modification for our campus. Selected faculty attend an intensive summer seminar and a one-day follow-up session. The seminar has two objectives—to review current theory in the teaching of writing, especially writing as a way of learning, and to practice ways of applying that theory in designing student writing assignments and evaluating student writing within the participants' own disciplines. I felt that two things were crucial to the design of the seminar if the program were to be a success.

CURRICULUM

1. The seminar had to be a professional enrichment program, much like those in the business sector—it should not be remedial in nature, but should be aimed at attracting the best teachers, the campus leaders, the agents of change. I worked closely with the administration on ways to make faculty understand that being chosen to participate was an honor. The vice-president for academic affairs, who is widely respected on the campus, demonstrated his support for the program by appearing at the opening session and welcoming participants. Those chosen also had their names published in the faculty newsletter as honorees, and they were paid two hundred dollars each for their participation. The honorarium was very important, even though it was only a token amount; it told the participants that their interest in an experimental program was valued, and it gave the program some status in the eyes of the university community. One participant told me that the other members of her department were not at all impressed by the fact that she had been chosen for the program until they saw in the faculty weekly newsletter that she had received an honorarium. Money talks in interesting ways.

2. In order to convince teachers that they should assign more student writing in their classes, I felt it was crucial to show them that first of all their students learn more from writing about a subject than they do from taking a true-false test on it, and secondly that teachers need not increase their paper load by assigning more writing. I first advertised the seminar in exactly this way ("Do you want to help your students learn more material in your classes better than they do now? Would you like to know more effective ways to assign and evaluate student writing without increasing your paper load?"), and had an overwhelmingly large number of applicants from which to chose the participants. Seminar participants read Janet Emig's article "Writing as a Mode of Learning," which states a thesis that they agreed with immediately: writing is a tool of learning as well as a test of what has been learned. With that as a given, we discussed and demonstrated methods of using writing as a mode of learning: student journals (or learning logs), written reactions to discussions, summaries of lectures (written at the end of the class or at the beginning of the next class), summaries of or reactions to the readings, comments on one another's written texts—all of them methods

(Continued on Page 7)

INSIDE
inside english

ECCTYC
Looks At

Writing Across the Curriculum

Overcoming faculty resistance may be the single most important aspect of a successful writing-across-the-curriculum program. page 3

An interdisplinary program like the HELP model at Sacramento City College benefits developmental students. page 4

A philosophy instructor presents a writing-across-the-curriculum model that addresses the needs of motivated students. page 8

The workshop is the best way to help freshman comp students become better, less teacher-dependent writers. page 6

The only way students learn to write is *to write*. page 8

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Letters

Dear Editor

UPDATE ON "CRITICAL THINKING"

My thanks . . . for your fine editing and layout of my article ("Critical Thinking: Defining the Critter and Staking out Its Territory," March 1984, p.1) . . . . The only item I regret is the placing of parentheses around "the necessary components of clear definitions" after the word *analogies*, which was certainly not something I intended to say. . . .

Incidentally, I have recently signed a contract with Wadsworth Publishing for my book. It needs another revision and should be out by the fall of 1985. We are very much interested in knowing more about what English teachers want and need in critical thinking that a textbook can assist them with.

Again, thanks again for your interest and support. I found it very hard to be on the student end of having my papers edited and criticized, but it was very good for my ego and necessary for my learning.

Marlys Mayfield
College of Alameda

Ms. Mayfield requests that responses to her article and to this letter be sent to her at the College of Alameda, 555 Atlantic Avenue, Alameda, CA 94501.

JC NAME CHANGE: "REMEDIAL HIGH SCHOOL"

The following letter appeared in the Los Angeles Times, *22 March 1984. It and the responses to it are reprinted with the kind permission of the* Los Angeles Times.

As a professor in the California State University system since 1967, I say that a rigorous examination of California's junior college system is long overdue. Every semester my colleagues and I must counsel numerous newly transferred products of that system who are bewildered by two facts: (1) they did "good work" at a local junior college but (2) they have been unable to do passing work at the state university level.

The persistent delusion of such unfortunate students that they are capable college students is a barrier to the remedial work they need to function successfully at the college level. Therefore, until the sources of the problem can be pinpointed and corrected, I suggest that the Legislature enact a name change from "Junior College" to "Remedial High School" to eliminate the pretense that such education approaches college level work.

JIM McMARTIN
Camarillo

The following responses to Mr. McMartin's letter appeared in the 8 April issue of the Times.

I am angered by the snide attack on community colleges by McMartin. His arrogance is only exceeded by his misinformation. He is guilty of the fallacy of faulty generalization when he draws the conclusion that community college transfer students to the California State universities are poorly prepared, based merely on his limited and prejudicial perception.

The facts contradict McMartin's conclusion. Studies have shown that community college transfers are not handicapped; indeed, they achieve a slightly higher level than their CSU counterparts.

We in the community colleges want to do everything possible to improve the quality of our institutions; for instance, I recently appointed a task force at Cypress College to evaluate carefully our transfer program. But prejudicial and ill-informed attacks such as the one by McMartin do nothing to improve the situation. Rather it is the age-old tactic of attempting to look superior by belittling one's colleagues.

JACK SCOTT
President, Cypress College

I was amazed to read the letter from Jim McMartin (March 24), "Proposal to Change Name of State's Junior Colleges." How can someone be a professor at the California State University and not know that the two-year colleges of the state dropped the title "junior colleges" many years ago? Legislation passed at least as early as 1967 designated the two-year colleges as the California community colleges.

But even more distressing was McMartin's contention that community college transfer students were dragging down the standards of the CSU institutions. I just received a report from the CSU chancellor's office that provides the statistical information about this matter.

For example, at California State University Northridge, the grade point average of community college transfers, earned at the university in the fall of 1983, was 2.63, while students who began their college work at the university earned 2.62 for that semester. At all campuses of CSU, the average for community transfers was 2.70 while the other students earned a grade-point average of 2.66. In both cases, the community college students were earning higher grades than the students who attended the state universities for their freshman and sophomore years!

Either McMartin and the other instructors in the CSU system are doing a very good job of remediation, or else the community college transfer students are going to the CSU campuses at least as well prepared as the students who started out there.

LOWELL J. ERICKSON
President
Los Angeles Mission College

ROGER GARRISON

With deep regret we note the death of Roger Garrison on 1 March 1984. Roger died following an operation to alleviate complications resulting from heart surgery. Roger profoundly influenced the way teachers teach writing through his courses for teachers at Westbrook College in Portland, Maine, and through his workshops at various conventions and as guest lecturer at various colleges. His "conference method" of teaching compostion revitalized the classes of many instructors and led to the well-received textbook *One-to-One* by Charles Dawe and Ed Dornan of Orange Coast College.

A letter from Thomas B. Courtice, President of Westbrook College, announces the establishment of the Roger H. Garrison Faculty Development Award at Westbrook, "an endowed annual award to help faculty become better teachers." Anyone wishing to honor Roger's memory by contributing to this endowment may write to Dr. Courtice at Westbrook College, Stevens Avenue, Portland, Maine, 04103.

I wonder if McMartin has considered the general trend toward illiteracy and aliteracy at every level of our population? As a community college professor, I am as chagrined as he is at the situation, and it is small consolation to know that there is only an imperceptible difference in the scores of community college transfers and students who began as freshman at CSUN when both groups take the mandatory proficiency examination in English at the beginning of the junior year of college.

The point is that remedial training might be made unnecessary at every institution in the educational system by eliminating the problem before it has become one. Parents might refuse to allow their children to spend more time in front of the television set than they spend in the classrooms during the first 12 years in school. But then parents themselves might also read rather than watch the boob tube.

EDYTHE M. McGOVERN
Los Angeles Valley College

I take exception to McMartin's blanket indictment of the supposed failure of all community colleges in preparing students for his academic standards.

As a 22-year veteran of secondary teaching (eight years in high school and the past 14 as a community college instructor), I have long observed that there is a tendency for educators to place responsibility for their students'

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TEACHING TEACHERS
Resistance and Writing Across the Curriculum

By JUDITH R. HERT
San Bernardino Valley College

A major article on writing across the curriculum appears in the February 1984 issue of *College English*. In "How Well Does Writing Across the Curriculum Work?" Toby Fulwiler presents a frank discussion of a six-year program he directed at Michigan Tech, and gives a largely positive answer—except for the persistent, nagging problem of some faculty resistance. What makes the article useful is that the program described seems typical of the best of such programs and that the candid admission of faculty resistance pinpoints the central problem in any such program: gaining faculty cooperation. Clearly, there is now a large, useful body of knowledge to serve as the basis for programs in cross-discipline writing; but there is not yet any clear strategy for engaging teachers in making use of this knowledge and thereby making writing an important part of their teaching.

What is interesting to me is that writing-across-the-curriculum programs barely address the question of faculty motivation. Most rely on money, altruism, coercion, or some combination of all of these to motivate faculty. Once enrolled, some teachers become more committed as they invest time and thought, but others become frustrated and lose interest. The number who become resistant is partly, but not entirely, related to the number coerced. But relying solely on volunteers to build a program is itself limiting.

Given the problem of faculty motivation, it is interesting that almost no programs seek to make a connection between the need to attract and hold teachers and the pedagogy and content of the program itself. This is true of the Michigan program. Instead, cross-discipline writing workshops are planned for teachers the way any course is planned for "regular" students: a mix of presentations, assignments, and activities designed by the instructor(s) to increase the students' knowledge and skill. The Michigan program, for example, included concepts by James Britton, ideas about writing as a way of learning, exercises in journal keeping, and strategies for prewriting, rewriting, sharing of drafts, etc.—all of which reflect the latest and best theory and practice in teaching writing.

This approach works well for teaching students, who more or less accept the subservient student role and whose motivation is strengthened by a sensitivity to grades, units, and degrees. But for teachers the classroom situation, however adroitly conducted, is often an anathema. This is what makes most staff development programs, including those in cross-discipline writing, less successful than they should be: the teachers don't want to be taught.

However, it is *not* that teachers do not want to learn at all, are uninterested in new ideas, or have no desire to improve their teaching. It is rather that many or most teachers insist on remaining in control of what they are doing. It may be something about the profession itself—what draws us to it or what its practice *does* to us—but teachers as a group do not make easy, docile students. Put negatively, we are neurotically competitive to be the ones in charge, explain the real truth, have the last word. Put positively, we are independent, inner-directed people who must arrive at ideas for ourselves and who need to create our own processes and solutions. Thus, programs for teachers should not be run like traditional classes with the goals, activities, and content set by a director acting as an instructor.

In fact, it may be that *anyone* if given a choice prefers to be in charge of her own learning, at least, when she knows what she wants or needs to learn. (This is probably true of many of our students and it is sad we so often ignore this need.) And, whatever the initial motivation, the best kind of learning is ultimately an individual search via a series of questions and answers in the quest of some necessary goal. And if the motivation for such a process is intrinsic (as it usually will be for teachers who already hold degrees), then it must begin with identification of a genuine need or question. This will not be a question teachers *should* ask (*e.g.* How can I help improve my students' writing skills?), but a question in some form that they are already asking (*e.g.* Why is my teaching frustrating?).

There is another reason, beyond the psychology of learning, why programs for teachers should put the teachers themselves in charge of their own growth, and that is the very nature of teaching. Teaching is an art, not a body of knowledge. It is, in part, an expression of an individual character and personality. It is discovered and created. For ideas, information, and even experiences to be useful in rejuvenating a teacher, she must discover and use them for herself. When teachers get together and each seems to want to talk mainly about his or her own classes, it is not that they are egotistical (though some are) but that each is deeply involved in the complex, unique struggle of perfecting her own craft as her limitations, needs, and talents direct her.

All of this does not mean that programs in cross-discipline writing are impossible, only that they must be designed and run to serve teachers. If administrators or groups of teachers committed to improving teaching want to affect a whole faculty, they had better create a program that seeks obviously to make teaching more satisfying, interesting, rewarding, or even easier—preferably all four. Since teachers and students often share each other's successes and failures, helping teachers is often the best way to help students.

In the case of cross-discipline writing programs specifically there are some things one should avoid and others one should include if a program is to have strong faculty support and appeal. To be avoided is any suggestion that writing skills are low because non-English teachers don't require writing, that nobody but English teachers know how to write, that English teachers work harder than anybody else, that other teachers should correct more papers. All of these may be true, but they are divisive issues and will lead nowhere. They should not be discussed; they should never be raised.

What should be asked honestly and openly is "How do weak student writing skills affect or limit the teaching and learning in your classes?" Though the question is to some extent loaded—the assumption being that weak skills have *some* effect—if it is asked sincerely, it is surprising the extent to which teachers will take responsibility for the student writing problem. In fact, they will often describe it more effectively than can many English teachers because they see writing not only as a skill but as the chief form of thinking and knowing in their discipline. I have heard teachers from such unlikely areas as math, chemistry, and welding link weak

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CALL FOR PAPERS

The October issue of *inside english* will feature articles on "The Computer and/in the English Class." Appropriate topics include computer-assisted composition, word-processing and compostion, the use of the computer in editing, computer software programs for literature. Short articles might evaluate a single aspect of computer use or demonstrate the application of the computer to a specific composition problem or literature question. Longer articles might investigate some more complex applications of the computer or grapple with some philosophical issues.

The deadline for submissions for the October issue is 25 August.

The December issue will feature articles on "Literature and the English Program at the Community College." Writers might address several issues: the place of literature in the community college English curriculum; what should be taught in a given literature course (the writer focusing on a course that is of special interest or on a typical survey course in American literature); ways to build student interest in literature classes; ways to teach literature classes more successfully. Short articles might present a particular technique for teaching a particular book, poem, story, or concept. Reviews might evaluate literature texts or books to increase one's understanding of some aspect of literature.

The deadline for the December issue is 1 October.

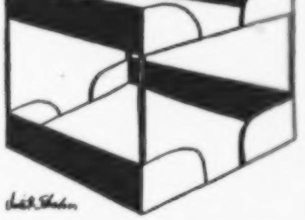
All manuscripts should be submitted in duplicate and should follow the established style (see the March 1984 issue or send for an *inside english* Style Sheet.)

"IT'S NOT MY JOB"

A Cross-Discipline Solution to Basic Skills Development

By BARBARA DAVIS
and LINDA LUVAAS-BRIGGS
Sacramento City College

So often we hear from our colleagues in other disciplines the refrain, "It's not my job to teach students how to read and write! They should be able to do those basic skills well *before* they get to my class." These statements reflect many instructors' frustration with the increasingly large numbers of students who enter the classroom unprepared to deal competently with the reading and writing assignments required. What can community college instructors do to help students become better prepared and to help alleviate their colleagues, frustrations?



STUDENT SCORES AND FACULTY PERCEPTIONS

We set out first to find out about our students. An active assessment program at Sacramento City College, an inner city college of approximately 15,500 students, revealed that in the Fall 1982 semester 60.1 per cent of the students assessed (55.9 per cent of the total student body) read at or below the thirteenth grade level as measured by the Stanford Test of Academic Skills (TASK). Of the students tested, 10.9 per cent read below the seventh grade level. Sacramento City defines a score of below the thirteenth grade level on the TASK test as "below college level," or at the developmental skill level. Traditionally students who score below this level at Sacramento City (and at many other community colleges) are offered remedial and developmental reading courses for skill improvement. Study of the Assessment Center data revealed, however, that a large discrepancy exists between the number of students eligible for reading classes and those who actually enrolled. Of the 1577 students eligible to enroll in the Fall 1982 semester, only 254 actually did. What happens at Sac City to the other 1323 students? Where do they go?

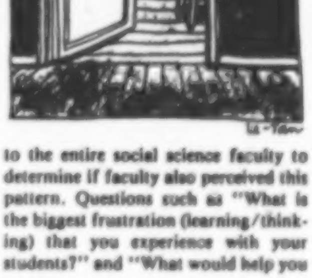
Most likely, they enroll in classes at the college that do not require assessment scores as prerequisites for entry; they become the students who are frustrating our colleagues. A study of the reading scores of the assessed students in classes *not* requiring assessment supports this conclusion. The mean grade-equivalent score of these students in fourteen classes was the tenth grade level in geography, health education, seven different history courses, political science, psychology, and sociology; and the eleventh grade level in biology and chemistry. A readability study in 1981 of textbooks used at Sac City demonstrated that the readability level of 60 per cent of these texts was twelfth grade and above, even though 49.7 per cent of the assessed students read at or below the twelfth grade level. Although readability studies and standardized tests do not measure identical abilities, such studies and tests do raise the question, "Is student performance affected by the use of textbooks of a readability level higher than the student's measured reading performance?"

We have found no clear answer to this question. However, the reading scores for successful students in content classes at Sac City suggests a pattern of positive correlation between reading scores and grades received in the class.

	A	B	C	D
Humanities	62.0	59.7	60.0	49.5[1]
	13th	12th	13th	10th[2]
Technology 60	66.3	61.0	54.0	50.0
	13th	13th	11th	10th
Family and Consumer Science	64.1	57.7	49.4	49.2
	13th	12th	10th	10th

[1](raw score) [2](grade equivalent score)

These scores do not indicate that a student with a tenth grade score cannot achieve an A in one of the classes. What they do reveal is the general tendency or pattern of students with lower reading scores to be less successful than students with higher scores; to be, perhaps, less able to do the work necessary to succeed in the class.

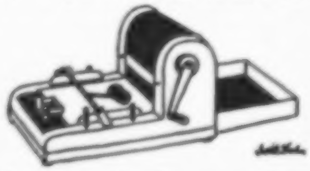


We then circulated a questionnaire to the entire social science faculty to determine if faculty also perceived this pattern. Questions such as "What is the biggest frustration (learning/thinking) that you experience with your students?" and "What would help you most in providing for the lack of student skills?" generated long, thoughtful answers from the 90 per cent of the faculty who responded. Of the respondents, over 85 per cent indicated that their students experienced difficulty in understanding the course reading material and in writing responses to questions asked on exams and in class. Most instructors also expressed their inexperience in and discomfort with teaching reading, writing, and study skills in their own classes. As they said, "It's not my job!"

THE HELP PROGRAM

In response to the academic need made evident by the analysis of student reading scores and the faculty perceptions of student skill difficulties, Sacramento City College developed a program that integrates skills and content instruction. Using a team-teaching effort, the HELP (Higher Education Learning Package) seeks to improve students' basic skills and personal development through an interdisciplinary approach.

The HELP model involves three instructors in three separate courses—a content course (in this case, sociology), a developmental writing course, and a developmental reading course—combined into a three-hour block of time three days per week, for which the students receive nine hours of credit. A personal development/study skills course is offered two days a week, for a program total of twelve units. Basic skills instruction in the HELP program centers around the information and reading materials generated by the content class. Assignments and practice exercises deal directly with concepts and requirements of the content area.



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COMMUNITY COLLEGES AND THE MLA

Most community college instructors perceive the Modern Language Association as an organization cool to—if not downright hostile toward—the two-year colleges. Some attendees at the MLA Annual Conventions have experienced the cold shoulder from university colleagues once the professors learn that they are talking with a mere "two-yearer." Many community college instructors do not join the MLA, for they feel they are not wanted. Now, however, a change is occurring, both in how the MLA looks at community college instructors and in how we look at the MLA.

After the 1982 MLA Annual Convention, Linda Sledge (Westchester Community College) got together with Jim Blake (Nassau Community College) and David Kievitt (Bergen Community College) to plan a gathering of some kind for community college instructors at the 1983 MLA. Out of their planning grew the first-ever community college session at the MLA—an open meeting titled "Two-Year College Faculty and the MLA: Strategies for Change."

This meeting, held on a cold afternoon in late December, at the 1983 MLA Annual Convention in New York, drew over forty people to hear what the five panelists—Linda Sledge, Jim Blake, David Kievitt, Barbara Bilson (Santa Monica College), and Paul Saylor (Northern Virginia Community College)—had to say. After the presentation of papers discussing the plight of the community college scholar (too many classes, no support, no rewards), the problems of class size and numbers of classes, the perception by community college faculty that they are not welcomed in the hallowed halls of academe (*i.e.* at the MLA), the participants voiced their concerns and aired their grievances. Unanimously, the attendees agreed that they would welcome and support a community college session at the next MLA.

With this mandate, Professors Sledge, Blake and Kievitt set about to see what could be done. With the kind encouragement of Phyllis Franklin and the sponsorship of the Association of Departments of English, Professor Blake submitted a proposal to hold a special session—"Proposing an MLA Commission on the Professional Development of Two-Year College Faculty"—at the 1984 MLA in Washington, D.C. Panalists at that time will include Barbara Bilson and Professors Kievitt and Sledge presenting papers on "Unrealistic Teaching Loads and Threatened Literature Sections," "Promotion and Tenure Policies," and "The Plight of the Community College Scholar." The session will be a continuous double session—the presentations and discussion followed by an informal cash bar designed to help create a network of interested colleagues.

Those of us involved in planning the session for the 1984 MLA want to hear from anyone who is now a member of the MLA or who is planning to become one. We are trying to create a network among the MLA community college members. Please contact Barbara Bilson at Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405, if you are a member or are considering becoming one, so that I can notify you of any MLA activities or business that would be of special interest to community college faculty.

"NOT MY JOB"

(Continued from Page 4)

The desired results are the improvement of the students' basic skills and the students' better understanding of the subject area material.

Goals of the program include the integration of skills instruction and content instruction, the promotion of retention through cognitive and attitudinal development, and the provision of a supportive learning environment. The HELP program, designed primarily for high-risk, non-traditional students, has as its additional goal the mainstreaming of such students into regular college classes.

Instructions in the basic skills, when integrated with the content curriculum, involves the teaching of many skills. In the HELP program, the reading instructor covers skills like finding the main idea (using the content textbook), SQ3R and other reading methods, making cognitive maps, paraphrasing, making valid inferences, and vocabulary development. The writing instructor concentrates on grammar, spelling, sentence and paragraph development, and compiling and organizing material for a research paper.

A TYPICAL HELP CLASS

Since the HELP class is team taught, the three instructors are present throughout the three-hour block of each class. During one particular week, the sociology instructor has presented lectures, assigned reading, and has had the students watch a film and listen to tapes discussing the difference between love and infatuation. Now it is Friday. The first class hour opens with the reading instructor presenting a lesson on vocabulary taken from the sociology textbook. This develops into a vocabulary assignment, and the three teachers of the team are available for immediate assistance to those students who are having difficulty with the assignment and to check the work of those who have finished.

After a short break, the class resumes. The sociology instructor briefly recaps the points covered during the week. She finishes her discussion by presenting a writing assignment that asks the students to read an account of a male-female relationship and to demonstrate, using the information they have in their notes from the week, whether the couple was in love or infatuated. Immediately, the writing instructor approaches the board and begins his presentation of how to approach this particular writing assignment. Eliciting responses from the students, he helps them devise a plan for their writing.

As the students begin the first part of their writing—prewriting and finding a thesis—the three instructors go from student to student, intervening on the spot, perhaps suggesting more details in the prewriting or questioning one student to help her discover what point she wants to make, commending another student for his clearly worded thesis. The next hour is not a quiet one: the teachers talk to the students, the students talk with each other—showing what they have written, asking advice, inviting praise. The class ends, each student carrying away what is needed to begin the reading and writing assignments for the next week.

In the HELP classroom, as the students encounter difficulty with their reading or writing or understanding of the sociology materials, they receive immediate help. Instead of sinking further and further into the morass of half-grasped concepts, unsuccessful attempts to make do with a book beyond their level and to complete writing they don't know how to do, these students are taught how to ask questions about what they don't understand, are guided through the reading and given the tools by which to approach the textbook, and are shown how to break a writing task into its component parts and to build their own writing into a coherent whole.

This is the day the team gets together after class to assess the week's work, to plan for the coming week, and to support each other. They are tired, but satisfied; for the students show progress, they haven't dropped out, and their chances for success in other courses seems to be improved. And now an art teacher, a history teacher, and a music teacher are going to form teams with reading and writing teachers.

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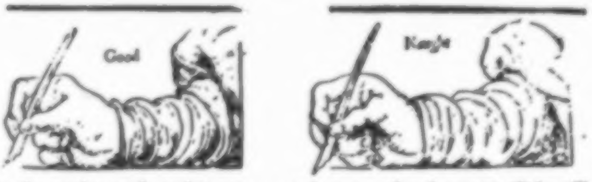


SUCCESSES AND DIFFICULTIES

Evaluative studies of the HELP program done by the Sacramento City College Assessment Center, under the auspices of Dr. Dorothy Bohr, Associate Dean of Administration, and Dr. Dorothy Bray, Dean of the Division of Languages and Literature, show that HELP students attempted more units in subsequent semesters, had higher grade point averages, and had better retention rates than a control group that did not participate in the HELP program. The reading instructors found that the students' mean scores increased at least one grade level. (The students were pre- and post-tested by the standardized reading test, TABE [Test of Adult Basic Education]. More significantly, the students demonstrated marked attitudinal changes. Informal pre- and post-attitudinal surveys reveal in the students an increased positive attitude toward learning tasks and toward themselves as learners.

Difficulties, however, do exist when a course integrates skills and content instruction: (1) Content instructors have to be willing to focus on process rather than on acquisition of information and to cover less material or a narrower scope of material than usual. (2) Time must be given for instructors to plan their goals, discuss their approaches, set up the class calendar, and share their concerns—both before the class begins and during the course.

TEAM TEACHING

Most important to the success of the HELP program are the teams of teachers. The team should be compatible in educational philosophies and consistent in classroom policies. Instructors should not form a team based solely on the academic competency of each member. Rather, each member of the team should have certain qualities and these qualities become the "glue" that holds the team together.

Team instruction should (1) be willing to share ideas and attitudes about students, learning, and life; (2) have a sense of humor; (3) enjoy working with students and with other colleagues; (4) respect students and colleagues for the uniqueness of each person; (5) be willing to take risks, try new methods; (6) be learners themselves; (7) be excited by generating new ideas and planning with others how to implement them; and (8) not believe that there is only one right way to teach *r* course.

A team cannot teach together if the "chemistry" is not there. If the members of the team do not share the eight points mentioned above, one member of the team inevitably ends up doing more work than the others and the team covers less content in the class. A teacher's ego must be subordinate to the best interests of the course as a whole; team teaching isn't suitable for those of us who want to be "stars."

The HELP program effectively integrates content and skills instruction. Integration of basic skills with content instruction offers the students the opportunity to apply immediately skill acquisition to a relevent learning situation. The students do not learn skills in an isolated remedial or developmental class nor use materials that differ from what is assigned in their "regular" courses. This model of integrated instruction can work with almost any type of content course on any community college campus. Such a course benefits not only students but also instructors, for it gives them the opportunity to learn and experience techniques that will aid their students in the acquisition of skills necessary for success in college.

UC BERKELEY FRESHMAN COMP REQUIREMENTS: ECCTYC RESPONDS

The Liaison Committee on English has taken a strong stand regarding the grave abuse of articulation policies and procedures by the University of California at Berkeley in its unilateral decision to change the nature of English IA-B programs. At the spring meeting of the Board of Directors of ECCTYC, that group passed the following resoluton and directed that it be sent to the Articulation Council of California. ECCTYC is adamant that no institution has the license to act unilaterally in matters that affect the transfer of countless numbers of students, that potentially affect English programs at all transfer institutions, and that result in academic monopoly, not academic freedom. The articulation process guarantees that when a campus contemplates a drastic change whose effects go far beyond the boundaries of its institution, other segments of higher education and representatives of secondary schools will be consulted at a very early stage in its deliberations; UC Berkeley, has choosen to ignore this fundamental articulation policy. ECCTYC urges those community college English Departments that have not yet responded to Berkeley's demand for information about their transfer freshman composition course not to comply with that request, or at least not until the Articulation Council has some chance to rectify this matter.

> WHEREAS, the University of California at Berkeley has choosen unilaterally to alter the unit value, the content, and the philosophy of its English IA-B sequence, and
>
> WHEREAS this reorganization of English IA-B was done in violation of acceptable articulation procedures, and in violation of already established articulation agreements,
>
> BE IT RESOLVED that the English Council of California Two-Year Colleges joins the Liaison Committee on English in condemning this action, and
>
> BE IT FURTHER RESOLVED that ECCTYC voices its support of the position taken by the Liaison Committee in requesting that the Board of Directors of the Articulation Council take immediate steps to deal with this serious problem.

WORKSHOPPING
The Only Way to Go

By JOHN F. PARKER
San Diego City College

After thirty years of teaching (twenty teaching college English), you'd think that I would have learned a fundamental point: I should stop working harder than my students. Or to put it another way, my students should work harder on their writing than I do on my marking.

A few years ago, I assessed the way I had been teaching English classes. The class atmosphere was always congenial: all my students listened attentively to my lectures, several engaged in open dialogue, a few never spoke. They all took several quizzes on mechanics and wrote a few papers (sometimes in class, sometimes to be handed in on due dates). I took all their work home, corrected it, and filled my mark book with lists of scores. In short, my writing and reading course was really a lecture course; students entered and left anonymously—occasionally interacting but never really getting to know how their writing and reading processes compared with their peers. From my observations, other instructors in the English Department were teaching the same way. There was little or no sharing of what any of us did in our classrooms. I was afraid to ask lest my colleagues think I was being critical, but I did wonder, "Isn't it curious how secretive we communication experts have become?"

At the same time, I looked enviously at how my colleagues from other disciplines spent their free time. Were they taking home stacks of papers to mark every week? Did they have a pallor from burning the midnight oil? Did they walk from their offices on Friday after class as though they were going to an execution—their own—and return a Monday-morning martyr with a shopping bag filled with student essays? Not at all! They watched TV at night (without feeling guilty), played an occasional tennis game in the sun, and fairly skipped down the hall on Fridays to spend a weekend fishing or camping. And did their students suffer? Not in the least! "What am I doing wrong?" I questioned. "Am I on a power trip where I need to put red F's and D's on poor writers' papers?" I was certainly suffering and, I think, so were many of my students. I was thoroughly student-dependent for my existence, and they were teacher-dependent.

At about this time, while I was involved in a lot of soul searching, I enrolled in a word-processing course. There were too many people in the class, so we had to take turns getting our hands on the three computers in the classroom. I knew the students would have learned how to process words a lot faster had we had more "hands-on" time. As I sat on the sidelines, I thought about the ways students learn a skill.

If I were teaching swimming, painting, or chemistry, my students would demand that they swim, paint, or do their own experiments. They would be horrified if I stood them around the pool for a two-week lecture series on swimming while I talked about and demonstrated how they were to blow bubbles or to do the crawl and then sent them away dry with the statement, "In two weeks you will be tested on how well you do ten laps of the pool." Or in my art class if I lectured on the results of using paint with different brushes on different types of paper and showed them examples of several paintings, only to send them away without paint under their nails but with, "In two weeks I expect to see *your* masterpiece so that I can judge it in relation to the Masters." Or in my chemistry class if I told them that they were not allowed to look at what their peers were doing with all those flames, flasks, and flagons and sent them away with their heads filled with only their own inconclusions and my statement, "You will be examined on the results of all the experiments you have done so far."

On one particular evening at the end of our two-hour word-processing course, I realized I had spent only ten minutes on a computer. I didn't need the instructor; I needed the machine!

Out of that frustration, I made a major decision about how I would teach composition. My writing students would have opportunities to engage in the process of writing every day, to generate ideas everyday, to receive peer feedback everyday, and, whenever they needed, to engage in a one-to-one conference with me. I would place each of my students on his/her own individualized program. I would throw away my mark book in favor of an individualized progress chart for each student. I was determined that I would no longer take home any more stacks of papers to mark. I was determined that my students would write ten times more than any of my previous students had ever written. I was determined to free myself from lecturing to entire classes on grammar, punctuation, and the other technical aspects of writing. I would even try to stop talking about unity, coherence, style, slant, and so on. I was determined to make my students independent of me.

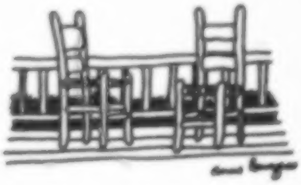
In order to effect these awesomely frightening changes in my teaching, I experimented with my students. To involve my students in the writing process every day, I would need to create a workshop atmosphere in my classroom. I would set up my English classroom as if it were a newspaper editorial room. Before the reporters and feature writers of a newspaper have their work published and read by their intended readers, they go back and forth using three steps: prewriting (generating ideas, interviewing, investigating, talking, listening, reading); drafting (composing their pieces); and revising (showing their work to fellow writers and finally their chief editor in order to reform, rework, and rewrite any aspect of it).

My small classroom could never be a spacious newspaper room, because I had too many students; they simply could not compose with the many distractions in an active workshop atmosphere. I, therefore, insisted that students were to do all "serious" drafting outside the workshop. In the classroom they would be able to engage in prewriting and editing activities.

Most newspaper writers have specialized interests; and each newspaper has its political writers, sports reporters, theatre critics. (The theatre community in my home town never forgave our local newspaper for filling the vacated theatre-critic post with a sports writer. To be guaranteed a good review, the theatre groups in Vancouver had to fill their seasons of plays with lots of action and plenty of shooting. It took a few years before this critic could sit through Strindberg's *The Father* or Shakespeare's *King Lear*.) Students should also be allowed to specialize and write to fulfill their interests and needs. During the term I was able to give assignments to fulfill my English Department's requirements: that all students know how to write a literary and a research essay. But, more important, I was able to give the future secretaries, mechanics, scientists, home economists, teachers, and others the assignments that they wanted or needed to do. In placing students on their own individualized programs, I provided a set of different assignments for different interest groups: arts, science, technical, academic, and commercial. Because I often encountered many mature students in my classes who were taking the course "because they were interested in improving their writing," I set up a general interest program. Finally, I set up programs for weak writers and ESL students. By setting up a writing workshop, I was also able to make English a service course. It always seemed peculiar to me that many students saw a difference between writing an essay for history and writing one for English. I, therefore, allowed my students to work on part of, or all of, their assignments for other courses *before* they had to submit them to their other instructors. In this way student writing became more real, and because students wrote for real audiences, their editors in the workshop were of more assistance. Other instructors were happy to read a well-edited paper, and I got to edit many "different" kinds of papers. Gone were the days that I had to read dozens of papers on virtually the same topic.

By placing students on their own special interest programs, I was then able to stress the importance of their considering all of the writing variables besides topic. Students realized that they had many different audiences to write for. Their purpose for writing became clear. (When I think about it, my past students must have thought that their only reason for writing in my class was so that I could correct their English.) They also had to decide which format best suited their purposes (argumentative essay, report, memo, letter to the editor, and so forth.) In addition, students saw the importance of considering the situation surrounding the writing occasion (They examined what their feelings, attitudes, and relationships were to their topic and their audience as well as what their audience's feelings were to them and their topic. By the time they had considered their situation thoroughly, they understood the importance of distance, slant, style and whether to write in a straightforward or an ironic manner.) Finally, students decided what voice to use: their own voices or to adopt a persona. (I found that many weak writers become courageous when writing from someone else's viewpoint.)

In order to effect a smoothly run writing workshop, I needed to provide my students with enough relevant material to solve any given writing problem. As a result, the material needed to be comprehensive and often, self-paced. If I were to be available for one-to-one conferencing during class time, I could not waste time in teaching students the rules of the comma and semicolon or the difference between honorific and pejorative slant. I needed to provide various texts, recordings, and film strips so that my students could have all the answers at their fingertips, right in the classroom. Because I was never blessed with the same classroom for all my freshman English classes, I had to carry all this material from room to room. After a semester of building my muscles, I got another idea. Because I wasn't taking home papers, I had time to develop a collection of handouts: exercises, workshops, games, and other activities (with answers) so that students could work alone, in pairs, or groups to become independent of me. They often learned what they needed to know by teaching and questioning each other.



If you wish to set up a similar workshop, you should begin most of

(Continued on Page 7)

WORKSHOPPING

(Continued from Page 6)

your class periods with ten minutes of journal writing or an instant writing response. Because students will be working on a number of assignments (sometimes three at the same time), *these* should follow a hierarchial plan:

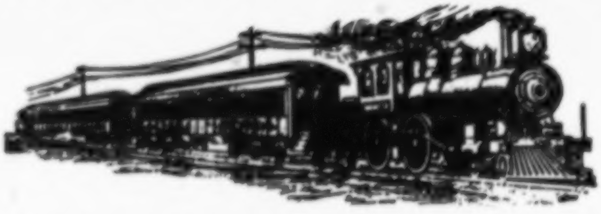
a) before passing their papers to their intended audiences, students should be able to see their final editor, for a one-to-one tutorial session;
b) students should be able to have a piece of their writing critiqued by at least two of their fellow classmates to help them in their revision processes. Sometimes students could take home each other's paper to evaluate, but class time should always be available for them to discuss their evaluations;
c) students should be able to engage in a brainstorming session with other students, and perhaps you, to discuss ideas they are thinking about for new writing projects;
d) if students are not working on a particular assignment, they should be able to work through various exercises and activities with fellow students in order to refine their style or to learn how to correct errors that they frequently make. (The impetus for doing these comes from you during a one-to-one session, or, as the term passes and students become more adept at peer evaluation, from their fellow classmates. You will usually be able to offer at least a couple of specific suggestions to a student writer.);
e) students can work alone on various sentence-combining exercises in order to keep improving their writing style.

Implementing the hierarchial system produces excellent results: students seldom engage in non-productive endeavors. For example, a student working by himself on a sentence-combining exercise would, if asked by a fellow student to help her understand pejorative slant, be expected to stop his work and help; a student engaged in peer evaluation would excuse herself for a few minutes when her turn came to see you for a one-to-one tutorial.

Since September 1979, when I first started to put my ideas into practice, I have (with the help of my students and several members of the English Department) developed a plan for teaching composition that successfully utilizes the workshop approach. Yesterday and today (18 January 1984) at the San Diego City College, I met my five freshman composition and reading classes (total 160 students) of the new semester. Were I using my old method of a few years ago, I would assign very few essays, lest I succumb under the marking load. But I know that in the five-month term, students will complete the following. They will make 126 journal entries; complete twelve out-of-class papers which they will take through their own writing process (prewriting, drafting, revising with their peers and me, and polishing for their intended readers); write four demand papers in class time, under exam conditions; complete anywhere from ten to fifteen special writing assignments either to perfect a particular writing trick-of-the-trade or correct an annoying technical error (primarily they will do these papers for peers only); and submit two diagnostic pieces of writing that they will do on the first and last day of the term.

Needless to say, as a result of all their writing, I (but more importantly *they*) will note a great improvement in their writing style. In fact, at midterm I ask my students, "What grade do you think you will receive?" I'm no longer surprised that I concur with their prediction. If a student is dissatisfied with his/her midterm prediction, we—through a one-to-one conference—map out a strategy to increase his/her grade.

During this present term at San Diego City College, I plan to continue examining various ways of ensuring that, by the end of the term, my students will be independent writers. I facetiously tell them, "I am teaching myself out of a job." But I continue more seriously, "For this term I will be a *part* of your writing process: sometimes helping you generate an idea, sometimes acting as your final editor. If you do not learn to become a totally independent writer, you are going to have to learn how to depend on your friends, relatives, and co-workers to help you come up with worthwhile topics and to evaluate your important writing." I then ask how many of them will be in future positions where they will never have to write something important. The discussion that ensues clearly illustrates that all jobs involve some writing. They point out the importance of writing a resume, reporting an accident, bidding on a plumbing job, writing up a patient report, writing a letter to the editor, writing to their child's teacher. "By the end of this term," I continue, "you may never again have occasion to write for an English teacher, but you will have many opportunities to write. During the term don't write *to* me unless you have some very good reason and expect a response."



"So," you may ask, "what do you do with your free time now that you use the workshop approach?" Quite simply, I am trying to convince other English instructors to set up writing workshops. In 1982 Addison-Wesley Canada published my textbook, *The Writer's Workshop*; in 1983 they published *The Process of Writing*. Both books come with an Implementation Guide and Instructor's Manual for setting up a workshop approach. In 1985 Harcourt Brace Jovanovich will be publishing *The Independent Writer* (working title) and Addison-Wesley Menlo Park will be publishing the American version of *The Writer's Workshop* (working title). I could not possibly have written these books if I were still using my old methods of teaching composition. I also go to the theatre, read, play racquetball three times a week, and enjoy life. In addition, I have been a presenter at a dozen or so conferences on how to implement a writing workshop.

But more importantly, my students leave at the end of each semester, if not completely independent writers, at least better writers who appreciate the importance of their writing processes, writing variables, writing workshop, and self- and peer-evaluation. They are no longer teacher dependent, and I am no longer student dependent.

LITERACY/MORALE

(Continued from Page 1)

designed to get more writing into the student experience without burdening the teacher with extra evaluation tasks. (These and other techniques are described more fully in Toby Fulwiler's excellent book, *Language Connections: Writing and Reading Across the Curriculum*, [NCTE, 1982]).

Faculty response to the program here has been uniformly positive—in fact, it has been enthusiastic. This past summer [1983] all participants, when asked on the evaluation form if they would recommend the program to colleagues, answered "absolutely." Participants have shared the results of the seminar by publishing a series of "Writing Tips" in the weekly faculty newsletter and by setting up individual workshops for me to conduct in their own departments. This latter element of the program helps me spread the word across our rather large (30,000+ students) campus, and it also establishes one or two members of each department (the seminar participants) as the "writing experts" in that department. Seminar members report that after these workshops they have had many requests for ideas and materials from their department colleagues. Follow-up interviews show that participants in the program are assigning more writing in their classes as a result of the program.

Why have the results been so good? Although a number of factors have contributed to the success of the program here, I think two stand out. *First*, the program was not imposed from above by the administration but came from within as a result of a call to action from the administration. From the beginning it has not been a program which has had to answer the objections of the faculty, but was developed by the faculty precisely because they felt such a program was needed. The administration has been supportive rather than dictatorial, and faculty appreciate the difference. *Second*, it has been a program for those faculty who are the best teachers—the experimenters, those who go back to their departments and have an influence on their peers. Because of the nature of the clientele, I see myself as a facilitator rather than a teacher in the seminar, and I think the distinction is important. I present them with the latest research in the writing process, suggest some general application, and then put them to work in peer groups to apply the information in specific disciplines. In the resulting discussions I learn as much from them as they do from me, and we all gain a great deal of respect for one another's fields of study.

Indeed, the feeling of collegiality that has developed over the course of each seminar has been marvelous to behold. Spirits were so high at the end of each summer session that I had to come up with an activity for closure on the final day, since no one wanted to leave; a wine and cheese reception in the faculty lounge seemed to do the trick. The seminar had given teachers who usually work in isolation a chance to work in a non-threatening environment with peers who shared their deepest professional concerns, and they found it inspiring as well as useful as a result. At first I thought this response was an interesting by-product of the program, but now I view it as significant. If declining student literacy is one of the chief causes of low faculty morale, then certainly cross-disciplinary faculty seminars such as this one are a good way to lift the morale—to show that we care about our colleagues as well as our students and that we are in fact as well as name an academic community.

BLOCK ENRICHMENT PROGRAMS
A Solution to the Literacy Problems of Motivated Students

By CONNIE MISSIMER
Los Medanos College

I am not an English instructor. The following plan was born of my previous failed attempts to teach literacy along with philosophy or humanities to more than 180 students per semester. Forgive the heresy, but I've come to view "writing across the curriculum" as "making mistakes across the curriculum"—students just grind in bad writing habits when instructors like me have no time to consistently correct them. Furthermore, according to the *Faculty Association of California Community Colleges Bulletin* of November, 1981, ". . .the average U.S. graduate reads at the eighth grade level, [and] fifty percent of those we attract are below average. . . ." Given the current instructional load of five courses, it is impossible, even with our fine student-tutor program, to do much for our students who want to progress rapidly. These students need an alternative curriculum that will keep them motivated.

Last fall, after anguishing for the hundredth time over this situation, I hit upon an idea: to have one instructor teach one group of students a block of, say, three courses, for example, Freshman Composition, Critical Thinking, and Humanities. (Given our clientele, one or two of the courses should probably be skills-building.) Teaching a block would significantly reduce the number of students the instructor must monitor; in my case, the total, calculated at five courses with an average of 36 students per class, would be 108, not 180. The following figures ilustrate the difference between the regular instructional load and that of the block:

Regular Load

Students/Class:	36	36	36	36	36
Courses:	1	2	3	4	5

Total students: 180/Courses: 5

Block Load

Students/Class:	36	36	36
Courses:	1 2 3	4	5

Total students: 108/Courses: 5

One might even essay two block, working intensively with two groups of students:

Students/Class:	36	36
Courses:	1 2 3	4 5

Total students: 72/Courses: 5

The courses within a block would be coordinated. So, for example, during the week when theories of justice were presented in the humanities course, students would be writing compositions, doing critical reading, and studying the logical structure of ideas about justice.

In addition to the integration of three courses in an interesting way, the simultaneous reduction in number of students and intensification of effort expended per student have, I think, several advantages. Most important, the students should learn more rapidly. As things now stand, I might be aware that a student is confusing the reason with the conclusion or is using awkward language, but I cannot do more than write comments on the paper and penalize. With the block, there is far more opportunity for a thorough follow-up to help the student correct her errors.

Beyond consistently rooting out errors, the instructor could require special readings or other projects, tailoring the classes somewhat to individual interests. Students will have a better chance to build rapport and perhaps even the esprit characteristics of areas like music and athletics, where people get to know one another well and become mutually supportive. And given a more personal involvement with each student, the instructor should expect fewer students to lose heart and to drop the class.

Finally, blocks may improve relations between content and skills instructors. It seems to me that teachers in different disciplines are somewhat like the farmers and the ranchers: each group doesn't understand the needs and pressures of the other very well (see Fred Fischer's sympathetic allusion to "overburdened colleagues in other disciplines" in the December 1983 *i.e.*). What better way to get someone like me to stop making snide remarks about writing across the curriculum than to have me teach English?

At this point, I should raise the best objections to the block idea that I have heard. First, few instructors would be able or willing to "teach across the curriculum." This is probably true. On the other hand, only a few instructors would be needed. There will probably be only enough highly motivated students at each college to fill one or two blocks each semester. I hope more teachers than needed would volunteer to teach block courses, and they would take turns teaching the courses. A math-physics block has interesting possibilities. So does history, economics, and a compostion course.

But these dazzling possibilities are clouded over by another worry. What if English instructors resent the block as an intrusion? Ideally, of course, English instructors would plan their blocks in cooperation with the teachers whose turf they would be "violating." If everyone remained open to advice and correction, however, and held appropriate credentials, turf-guarding would seem petty. It would be unecumenical, but an English instructor might offer a block consisting of composition, critical thinking, and a literature course.

For their part, students might not sign up in sufficient numbers to warrant a block. They may fear to take three, even two, courses from the same instructor, who might turn out to be boring or grade unfairly. The potential clientele may be too small. The average community college student takes less than nine units. In addition, many students will already have taken one of the courses offered in the block, thus disqualifying them. All of these concerns demonstrate the need for a good deal of publicity to inform and to attract students. We're embarking on such a publicity campaign at Los Medanos, where I will teach the first block in Fall 1985.

A number of students come to us dismally unprepared, drifting, and indifferent. One of them enrolls in, say, three courses. Each of three harried instructors discovers part (or most) of the student's academic limitations, and each does a little bit to help. The approach is piecemeal and slow, but given the student's indifference, it seems quite fair. And we shouldn't quibble over whether this "little bit" consists of improving the student's grammar or of inculcating more philosophy. We simply don't have the time to make this student academically whole. Even if we picked twenty lucky, indifferent students by lot and worked with them intensively, I doubt that it would make any difference. It's the equally large number of students who really want to improve but are lost in the shuffle of numbers: they haunt us. They deserve our best and wholesome efforts.

d. ahlenberg

Johnny Needs to Write . . . And Write . . . And Write

By DAVID PECK
Composition Coordinator
California State University
Long Beach

There have been celebrations up and down the State since Governor Deukmejian agreed to fund education in amounts happily above the austerity levels of recent years. But, in the midst of all the good news, the nagging question persists: will the money be used effectively to teach students? Or will we still have the situation, after several years of increased funding, where most of our students still can't write?

The figures don't lie. Half of the students entering the University of California need some kind of remedial writing help. A third of the students enrolling at campuses of California State University and Colleges (where expectations and budgets are both lower) must sign up for developmental writing classes. At the community colleges, we now need several levels of basic writing classes to teach sentences, paragraphs, grammar, and such. If these are the facts for our college-bound students, what are the statistics for the hundreds of thousands who do not go on to college?

The major writing problem for California high school graduates is that *they have not written*. They have "done time," instead, in overcrowded English classes where teachers, to survive, have opted to teach grammar instead of composition. As David Savage pointed out recently in the *Los Angeles Times* ("California's Writing Teachers Facing a Problem in Mathematics," 15 February 1984), a high school English teacher with five or six sections of thirty-five to thirty-eight students cannot begin to assign the amount of writing students need—and she doesn't.

But (and here is the thesis for *this* piece of writing) we can't teach students to write without having them write. We can't teach writing with reading, with grammar, or with films. All of these activities may *help*, but, by themselves, they will not give students the necessary linguistic and cognitive skills that comprise the writing activity. The only way to learn to write is *to write*—and then write and write and write. The act of writing, which researchers have not yet fully explained, leads to the acquisition of the very skills be-

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News From Our Regions

UPSTATE
DOWNSTATE

"Upstate/Downstate" features brief items of interest about individual teachers or individual colleges. Please send "Upstate/Downstate" news items to:

Jack Oill, College of San Mateo: Regions I, II, III.
Bert Woodruff, Fresno City College: Regions IV, V, VI.
Lois Powers, Fullerton College: Regions VII, VIII.
Ann Maloroff, Palomar College: Regions IX. X.

REGION II: SAN FRANCISCO BAY

Directors: John J. Callen, City College of San Francisco; Patricia McGrath, Chabot College.

Patricia McGrath of Chabot College, co-ordinator of Region II, has a continuing grant for her successful Puente Project. John Callen of CCSF, also a director of this region, has been spending the spring semester on leave from his teaching duties to man the Public Information Office on his campus; he returns to the English Department in the fall. Susan Pettit of the English Department at College of San Mateo was recently elected to the Executive Board of the statewide Academic Senate. At the recent ECCTYC spring conference, Jim Cagnacci of CCSF was elected to another term as ECCTYC president. On May 1, San Francisco State University, assisted by ECCTYC, will be hosting a regional meeting for community college English department representatives to strengthen articulation ties among postsecondary educational institutions in the area.

REGION V:SOUTH/CENTRAL VALLEY

Directors: Bert Woodruff, Fresno City College; Bill Decker, College of the Sequoias.

On April 5, teachers from College of Sequoias, Fresno, Kings River, and West Hills gathered at COS for a regional meeting. The principal focus in the informal discussion groups was freshman composition. There was some enthusiasm for forming a standard committee of representatives from the region's community colleges to continue the discussion so that we can agree on reasonably common standards for this course.

Mary McFarland, Fresno City College, was elected to represent Region V; Bill Decker, College of the Sequoias was reelected.

REGION VI: CENTRAL COAST

Directors: Jeannette Webber, Santa Barbara City College; Judy Markline, Allan Hancock College.

Jeannette (Jinny) Webber is currently co-directing Santa Barbara City College's first Education Abroad program. She is in residence in Cambridge, England, with a group of forty students. They are taking courses in English literature, art, and history taught by Jinny and Joan Grunman at the Cambridge YMCA and are involved in field trips to London, Oxford, and Stratford-on-Avon.

Rose Brown, Bob Isaacson, and Judy Markline have written a textbook for basic writing, emphasizing writing as process. *Thinking Out Loud on Paper*, published by Kendall/Hunt (1983), uses Mina Shaughnessy's seven basic patterns of thought as the format for the writing assignments. Using their text, Rose and Judy presented a workshop at CATE, demonstrating sentence combining as a precomposing technique.

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale City College; Lloyd Thomas, Los Angeles Mission College.

Sharon Scull, Glendale City College, attended the Community College Humanities Association Conference in San Francisco in November. Of particular interest to her was the pre-conference workshop on "Teaching Critical Thinking." The workshop leaders addressed the new emphasis on the Humanities and Critical Thinking (Dr. Robert H. Ennis) and the recent changes in the teaching of logic (Dr. J. Anthony Blair).

Glendale College, as part of its interest in developing an inter-disciplinary, intercultural Humanities program, sponsored a staff development workshop on "Interdisciplinary Team Teaching." The workshop was conducted by Sharon Scull and Ray Glienna.

Barbara Bilson, Santa Monica College, spent the fall semester on sabbatical investigating Writing-Across-the-Curriculum programs in California community colleges. In her study, she visited thirty-seven colleges and made telephone contact with almost all of the others.

Susan Obler, Rio Hondo, is completing her doctorate at the University of Texas, Austin, under the direction of John E. Roueche. Her dissertation topic is "Writing Across the Curriculum: Faculty Perceptions and Practices at Selected Community Colleges."

Twenty-five instructors from various colleges in Region VII met 3 May at Glendale City College. Joining the group were Bill Anderson, Chair of the English Department, CSU Northridge, and Dr. Mahlan Gaumer, coordinator of the Freshman Writing Program. Jo Ray McCune (Glendale) provided the group with a complete, traditional "high tea," and she and Lloyd Thomas (LA Mission) led the discussion, which ranged from the new Berkeley English 1A-1B requirements to the place of the research paper in English 1A.

REGION VIII: SOUTH LOS ANGELES

Directors: Sunny Laub, Santa Ana College; Lois Powers, Fullerton College.

Dr. Margaret Boegeman of Cypress College has been awarded a postdoctoral fellowship from the National Science Foundation under their program "Ethics and Values in Science and Technology" (EVIST). She will study for two years with an interdisciplinary team at UCLA's Program for Medicine, Law and Human Values. The subject for her investigation will be "Women and Mental Illness: A Comparative Study for Traditional and Feminist Views, Their Social and Ethical Implications." This study is an outgrowth of an interdisclipinary humanities program at Cypress College called "Choices," aimed at students in the science and vocational fields. "Choices" was seed by a pilot grant from the National Endowment for the Humanities in 1982-83.

The Humanities Division of Fullerton College sponsored a hands-on Apple Word Processing workshop for eighteen instructors and staff. The workshop was conducted by Lois Powers. There is an increasing interest among Humanities instructors in the possible applications of word processing to teaching writing and language.

Long Beach City College sponsored a second workshop as part of its FIPSE grant at Cypress College, 23 February. This workhop explored the objectives and course content of Freshman Composition. Participating community colleges were Cypress, Long Beach, and Fullerton, and participating state colleges were Fullerton and Long Beach.

The Writing-Across-the-Disciplines Committee, an all-campus committee at Fullerton College, participated in a workshop conducted by Dr. Dorothy Augustine from Chapman College. The workshop is an extension of the committee's investigation of possible approaches that might be considered at a community college for a writing-across-the-disciplines program.

To help insure the success of a program, Dr. Augustine suggested a number of guidelines. Four of the most significant were (1) that writing across the disciplines cannot be mandated, (2) that the selling point should be writing as learning, (3) that teachers should receive "perks" for their participation, and (4) that the administration must actively support the program.

TEACHING TEACHERS

(Continued from Page 3)

writing skills with limited learning and go on to connect their own professional malaise with the limited learning skills of their students. If teachers can describe specifically the way weak skills affect what is done and not done in their courses, they will be able to build a viable cross-discipline writing program.

Once instructors have described the problem, they can then ask what it is they want students to be able to do. Again, the more specific the teachers can be, the better they will be able to discover the methods they might pursue. I find it useful, for instance, to ask teachers to find or write the kind of short essay answer they would like to get from their students. Then we can explore the kinds of directions, practice, reinforcement, and training a teacher could set up to get that response. I have even occasionally asked small groups of teachers what they would do to get a certain kind and level of performance if they were to be paid $1,000 per student who achieved that goal. Of course, part of the answer to that question is a matter of time, but as some teachers have told me, achieving goals of that sort is also a matter of clarity, organization, and commitment.

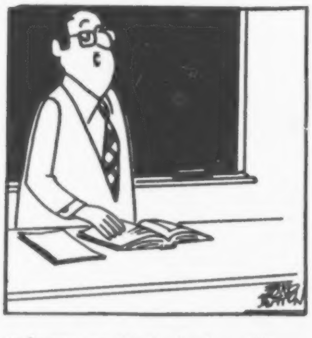
It may be that in the kind of program I am advocating teachers would end up learning about the theories of Britton and about writing as process. They might keep journals, practice prewriting strategies, and read each other's drafts just as teachers do in so many cross-discipline programs. They could also meet in small groups to design and assess writing tasks and to share ideas for class activities that prepare students to write. They might also read and discuss useful articles on subjects such as the relation of writing and thinking, and they might even listen to presentations. (But, they would do so for goals they had chosen.)

Of course, no program blossoms spontaneously. Programs in staff development need leadership, planning, and support. But the real key to their success is a sensitive respect for teachers and a practical, problem-centered emphasis.

PRESIDENT'S MESSAGE

Academic Freedom OR Academic Monopoly

As many of you know, in addition to being president of ECCTYC I have spent this year as chair of the Liaison Committee on English of the Articulation Council. At last fall's meeting of the Liaison Committee, the members were informed of a movement on the campus of the University of California, Berkeley, to increase the unit value of English 1A-1B and to alter drastically the content and standards for those courses. The committee directed me to contact appropriate persons on the Berkeley campus to insure that longstanding articulation procedures were followed before any changes were initiated. Though I sent two letters and made several phone calls, I have yet to receive any response from the university. In the interim, however, the Berkeley campus distributed to California college campuses a questionnaire directly related to the content of and the subsequent accreditation for all English 1A-1B equivalent courses. If you have not yet seen that document, you should contact your department chair or division head and see for yourselves what Berkeley is attempting to impose on the academic world.



On 23-24 February, the Liaison Committee on English held its spring session. Appalled by the cavalier attitude of the Berkeley campus, the committee members once again directed me to represent their views, this time to the Articulation Council's Board of Directors in the hope that this body would succeed where we had failed.

To make clear to you the great concern we have, I am devoting the rest of this column to quoting the content of the letter that I sent to Mr. Daniel Saracino, Chair of the Board of Directors of the Articulation Council:

> I have been directed by the Liaison Committee on English to address to you, as Chair of the Articulation Council, this letter stating our grave concern over the abuse of articulation policies and procedures by the University of California, Berkeley. I am enclosing copies of the correspondence this committee addressed to the Berkeley campus after our Fall 1983 meeting in order to provide you with background on this issue. On the basis of imformation I received from Dr. Paul Alpers, I wrote to Dean Leonard Kuhi on November 15, stating our concerns and requesting a reply. To date, I have had no response from Dean Kuhi.
>
> Not only has the Liaison Committee been ignored by the Berkeley campus, but that campus has proceeded in the interim to distribute to college campuses a questionnaire directly related to the content of and subsequent accreditation for all English 1A-1B equivalent courses. Though the letter is dated June 1983, we can discover no English Departments that received a copy earlier than late November. I am also enclosing a copy of that document for your perusal.
>
> The Liaison Committee upholds the right of individual campuses to establish course content, to set standards, and to reevaluate and change both content and standards when they choose. However, we are equally adamant that no institution has the license to act unilaterally in these matters when they affect the transfer of countless numbers of students from other colleges and from secondary schools with A.P. and/or Honors programs, when they potentially affect the English programs at countless other colleges and schools, and when the end result of such changes is academic monopoly, not academic freedom. The articulation process guarantees that when a campus contemplates a drastic change whose effects go far beyond the boundaries of its institution, other segments of higher education and representatives of secondary schools will be consulted at a very early stage in the deliberations. Berkeley has chosen to ignore this fundamental articulation policy.
>
> Because Berkeley refuses to deal with the Liaison Committee, we are informing you of our grave concern and requesting that the Articulation Council take prompt steps to bring all possible pressure on UC Berkeley, in an effort to halt this flagrant abuse of authority before further harm is done to potential transfer students, to English Departments, and to entire academic programs. We see this issue as on demanding immediate action by the Board of Directors of the Articulation Council.
>
> We thank you for your attention to this matter and request that you inform us of any action the Articulation Council takes.
>
> In closing, I feel I should inform you that the Liaison Committee has also directed me to inform the CSU English Council, the UC English Council, and the English Council of California Two-Year Colleges of this current impasse with UC Berkeley. I wish to assure you that we are contacting these Councils only because we feel that as professional organizations representing English instructors throughout the state they have the right and the obligation to assess the position that Berkeley has taken. The three councils will be meeting jointly this April, and we hope that they will include this item on their agendas. Signed: James E. Cagnacci, Chair Liaison Committee on English.

It is my great hope that the Articulation Council, the Office of the Chancellor of California Community Colleges, and the three English Councils will be joined by the Chancellor's Office of the California State University and by every concerned English Department throughout the state in protesting this abusive, unilateral, unrealistic stance of Berkeley. We all have a great stake in maintaining very basic articulation policies and procedures.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

Themes and Variations . . .

. . . But It's Still Money

By GORDON TAYLOR
Yuba College

This Spring, we need to be especially alert to matters at the State Legislature. Money, as it always is this time of year, is *the* issue, but also, as is often the case, it has been tied to other issues. This year could be a crucial one (more so than the routine crucial years) and bring about a number of changes in the basic nature of the community colleges (CC's) in California. Three primary items require our attention and our action: a proposed review of the Master Plan for Higher Education (an issue of rather recent interest), what has come to be called Matriculation (a new buzz word), and, naturally, the Budget for 1984-85.

The problem, in its general form, is this: Some people (sometimes referred to as "elements") in both the Governor's Office and in the Legislature seem to have less sympathy for the CC's than they might have and certainly less than we think they should have. Assemblyman Richard Katz (D., Sepulveda) said at the Fall meeting of the Academic Senate of the California CC's that the CC's do not have the support groups that the University of California (UC) and the California State University and Colleges (CSUC) have and that many people seem to believe that the CC's collect only those people who cannot make it elsewhere. The Governor, in his proposed budget set forth in January (reported in the March issue of *i.e.*), gave the CC's $1.507 billion, a subsistence allotment at best. The related issue is that a number of people (and this group probably overlaps somewhat with the one mentioned above) think that if we made a clear case for the CC's—indicated a clear purpose and direction for them, showed that they serve clearly identifiable and deserving people, showed them a picture very different from the one thay have of a loose connection of disparate parts serving a rather raggle-taggle collection of unrelated elements—that their attitudes would change much in our favor. All this brings up the review, or reviews (there are different proposals), of the Master Plan for Higher Education and the attendant issues of matriculation and remediation. However, the urgent issue is the budget because of its deadline of 30 June 1984. Because the Master Plan reviews require time for us to work out the kinks, and all that work cannot be done before 30 June, the budget will be considered first.

The budget works out this way: After all the business of fees was finished in January, our allotment for 1983-84 was around $1.402 billion. The Governor's proposed $1.507 billion represents an increase of something over 6 per cent to meet the provisions of SB 851 (the basic operating and funding bill of the CC's passed last year). Of the $1.402 billion, the

(*Continued on Page 11*)

$ACRAMENTO $CENE

(Continued from Page 10)

State furnished $1.004 billion, property taxes provided $396 million, and federal funds another $4 million (what's a couple of mill. here or there?). Of next year's $1.507 billion, the State will pay $958 million, the projected property taxes will provide $450 million, the federal funds $4 million, and the Governor's people had thought that the new fees would provide $95 million. It is more likely that the fees will produce $75 million instead, and so someone has to find the other $20 million.

Please persist, dear reader, for there is more: The Chancellor's Office of the California CC's is asking the Legislature to give us an additional $116 million. Considering the last two years, we have received no increases for inflation or cost of living allowances (or COLA's as they say). We got the same amount of money in 1983-84 as we got in 1982-83, for example. Measured against the State Government's index of costs and services, we have lost about 12 per cent of our purchasing power (about 25 per cent over the past five years), and the $116 million will recoup this loss.

The Senate's Finance Committee's Sub-committee on higher education has approved the request, and we should thank Walter Stierns, (D., Bakersfield), its chairman, and Nicholas Petris (D., Oakland) and Ken Maddy (R., Fresno), its members, for their action. The members of the Assembly's Sub-committee, Robert Campbell (D., Richmond), Chairman, Richard Katz, Mike Roos (D., Los Angeles), Marian Bergeson (R., Newport Beach), and Patrick Nolan (R., Glendale) deserve our thanks, as well, and our encouragement: they support the request but will not act on it until later in the session. The Governor has not yet indicated what he thinks of it, and we must encourage him in every way we can think of.

The point to emphasize about the budget is that it is only a maintenance budget, that we need to do everything we can to hold the system together until the proposed reviews of the CC's purposes and mission (the several Master Plans for Higher Education) have been completed. Then we can talk about increasing or decreasing the amounts we get. The more urgent of the two is the budget, and we should not divide our attention and energies between the two.

It is too early to tell what form any review of the CC's Master Plan for Higher Education will take. So far only a couple of spot bills have been introduced (bills that reserve a spot on the legislative calendar but contain little or no substance). These bills are currently in various committees and will be filled out, amended, and modified in various ways. They seem, however, to have set up the main thrusts of the proposals. SB 2064 (Stierns) would reassess the CC's mission, study their governance, financing, accountability, and would contract with a private company to do it. SB 1570 (Nielson, R., Woodland) would establish a steering committee to review the whole Master Plan and have the California Postsecondary Education Commission (CPEC) do the work. Another proposal would set up a joint legislative oversight committee, an advisory staff, better articulation between the three segments (as they are called) of higher education and the high schools. Yet another (AB 3430, Farr, D., Monterey) would restructure the CC's Board of Governors (BG) to include the Governor, the Speaker of the Assembly, people from K-12, CSUC, and UC; change the terms of the Board members from four to eight years; and require the Senate to approve the appointments. You should keep in touch with your local academic senates to keep track of these proposals so that you can respond to your legislators.

There are two bills regarding matriculation: AB 2638 (Campbell) and SB 1844 (from the CC's Chancellor's Office, no sponsor as yet). They are similar, but still in their infancy. They adopt the definition of matriculation put forth by the Chancellor's Task Force on Academic Quality (CTFAQ). The president of your local academic senate should have some lengthy documents explaining its numerous aspects. In general, it means that students should fill out applications, be tested in reading and mathematics, be properly placed, be counselled and advised (on academic matters, one presumes) and that they must choose some educational goal (to transfer, to earn an associate's degree or a vocational certificate, or to choose an approved individualized program), be remediated if necessary, and make some kind of satisfactory progress.

There is much in the offing, and we have a lot of work to do. We are becoming more of a statewide system; some think that a good thing, others, not so good; but either way, we must work to make our support groups (as the phrase goes) more influential and, perhaps, increase their numbers. Individually, we can support our system by talking and writing to our legislators. But time is getting short. We will have to act quickly to make this a successful legislative year for the CC's.

WRITE . . . WRITE

(Continued from Page 8)

ing practiced. We learn writing by doing it. And our students need to write, from elementary school on: poems, stories, letters, study notes, reports, essays, research papers—anything and everything.

But how can we have students do this much writing in overcrowded elementary and secondary classrooms? It's not easy. Before we do anything else, we should fight like hell to reduce class size for English teachers with writing classes (a reduction, according to Savage, that is part of a bill before the Legislature sponsored by State Senator Gary Hart). The difference between' twenty-five and thirty-five students in a writing class may be the difference between learning and just passing time. But even in larger classes, while we wait for these reductions in class size, we *can* do more to help students learn to write.

Many English teachers (like most "lay people") have the notion that all writing must be corrected and graded to be useful. They're wrong. The research indicates that there is little correlation between a teacher's comments on a paper and the student's improvement in writing. In fact, experience shows that the reverse may be true: the student who gets back a paper covered with red marks may be permanently turned off to writing.

We need to get students to write more without adding still another burden on the English teacher, and we can do this by recognizing that students learn most from the activity of writing itself, and then later, perhaps, from the activity of sharing that writing with others.

The journal is just one example of this relatively painless way of teaching writing. A student writes regularly (four or five times a week) in a special notebook on any number of topics. It can be a straight academic journal, on one or another school subject, or a more personal journal, where the student records reactions to school and home. The instructor sets up the guidelines for the journal early: the notebook will be checked every few weeks to make sure the students are keeping it. The teacher will only *read* the journal when a student requests it, and even then will only comment on the *substance* of the journal entry and not on its grammar or mechanics. Students who keep journals feel relieved about writing and, over a semester or a year, they build a substantial body of their own work, gain confidence in their writing ability, and learn some of the ways that writing can express their thoughts and feelings. On this positive foundation, teachers can help to build the skills of usage and style. And with this method the teacher will not struggle every week with stacks of papers to correct and grade. Instead, she can use her time to work in conferences with individual students on particular writing tasks she chooses to assign in addition to the journal.

Sharing papers—peer evaluation—is a related idea. Instead of turning finished papers in to the teacher to be be graded, students can read and discuss them in small groups. In fact, the whole writing process, from brainstorming and outlining to final proofreading, can be effectively done in small groups. Students can help each other as the teacher moves from group to group.

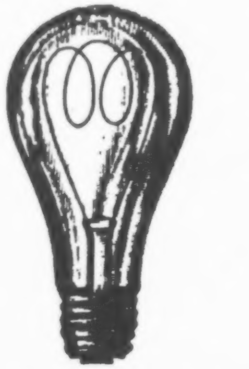
What are the advantages of such a workshop method of teaching writing? Writing becomes, not the final paper turned in to some authority, but a means of communication among peers. It becomes the kind of writing that most of us will be doing all our lives: sending messages to friends and fellow workers. Peer evaluation also teaches us that writing is not just the finished draft, but, rather, that recursive process in which we change our ideas and expression from draft to draft. Working in groups—where readers are asking us, "What are you trying to say here?" or "Is this the best support for your main idea?"—helps us to define our thoughts and clarify our expression, at the same time that it allows us to see writing as a natural process of communication.

But these are not just ideas we need at the elementary or secondary level: many college writing classrooms could benefit from more of this "student-centered" and "writing-centered" instruction. Too many of our community college English classes resemble high school classrooms, and it is impossible to teach any basic writing to often as many as thirty-eight students. We need to fight for smaller classes at all levels, and, in all of our composition classes, we need to encourage our students to write constantly. The techniques discussed above are just two of the many we can use to help our students discover their own writing skills. We need to remember that many of our college writing students are still coming out of high school classrooms where they have not had much experience writing. We can give them that experience—but not by teaching grammar.

In too many English classes, at every level, the teaching of grammar has become a poor substitute for the teaching of writing. Grammar is certainly *easier* to teach: it doesn't take any time at all to run off and correct an objective test on mechanics and punctuation. But the teaching of grammar, unfortunately, has little relation to the acquisition of writing skills. If our students are ever going to learn to write, they need to practice it.

Notices

THE WRITING LAB NEWSPAPER is intended as an informal means of exchanging information among those who work in writing labs and language skills centers. Brief articles (four to six typed pages) describing labs, their instructional methods and materials, goals, programs, budgets, staffing, services, etc. are invited. For those who wish to join the newsletter group, a donation of $5 to help defray duplicating and mailing costs (with checks made payable to Purdue University, but sent to me) would be appreciated. Please send material for the newsletter and requests to join to: Professor Muriel Harris, editor, WRITING LAB NEWSLETTER, Department of English, Purdue University, West Lafayette, Indiana 47907.



21 - 23 June 1984. Young Rhetoricians' Conference. Co-directors Gabriele Lusser Rico (professor of English and Creative Arts and coordinator of compostion) and Hans Guth (professor of English), both of San Jose State University, have planned a conference aimed at rhetoricians who are young in spirit, "teachers up-to-date in their concern with developments in the field, committed to the upgrading of composition as an academic subject. . ." Sessions will include "Teaching with a Purpose," "Left Brain/Right Brain: The Creative Dimension of Composition," "Comp./Comp: Composition and the Computer," "Changing the Self-Image of the Student Writer," and "Parodies Regained: Humor of the Rhetorician." Other sessions are in prepartion.

For more information write Gabriele Lusser Rico, Department of English, San Jose State University, San Jose, CA 95192-0034.

29 July - 3 August 1984. THE ELEVENTH ANNUAL FAULKNER AND YOKNAPATAWPHA CONFERENCE: "Faulkner and Humor." The conference will feature, among others, lectures on "Faulkner's Humor: A European View" (Hans Bungert, University of Regensburg); "Melville and Faulkner: The Comic Vision of Tragic Writers" (Hennig Cohen, Univerity of Pennsylvania); "Humor as Vision of Faulkner" (James M. Cox, Dartmouth); "Faulkner's 'Was' and Uncle Adam's Cow" (Daniel Hoffman, University of Pennsylvania); "Faulkner Reads the Funny Papers" (M. Thomas Inge, Randolph-Macon College).

Additional topics will be explored, and the participants will hear dramatic readings, share a buffet supper at the home of the Howorths (who live across the road from Rowan Oak), and enjoy a picnic on the grounds of Rowan Oak, Faulkner's home. The program will also include small-group discussions, films, slide presentations, and tours. Louis Daniel Brodsky will discuss "Collecting Faulkner" and display items from the collection at the John Davis Williams Library, and the University Press of Mississippi will host an exhibit of Faulkner books submitted by various university presses.

For further information write Faulkner and Yoknapatawpha, Center for the study of Southern Culture, The University of Mississippi, University, MS 38677.

8 - 10 November. COMMUNITY COLLEGE HUMANITIES ASSOCIATION (CCHA)/PACIFIC-WESTERN DIVISION ANNUAL MEETING: "By What is Contrary: The Humanities in 1984." Westin Hotel, San Diego, California. For further information write Polly Zanetta, Olympic College, 16th and Chester, Bremerton, WA 98310.

The CCHA has issued a call for position papers in the following categories: Technology and Computers, Textbooks, Gender and the Humanities, Faculty Renewal, Politics and the Humanities, Entrance Requirements and Remediation, Open Category. For information and applications write Dale Edmonds, Portland Community College, 12000 S.W. 49th Avenue, Portland, OR 97219. The deadline for papers is 30 June 1984.

LETTERS

(Continued on Page 2)

poor academic preparation on the next level below.

Hence, university professors blame community college instructors, who blame high school teachers, who blame junior high teachers, who blame . . . ad nauseam. Obviously, this approach leads us nowhere. To lament that students are not academically prepared as we would wish them to be strikes me as not only pointless, but unprofessional as well.

As educators we are paid to use our best knowledge and skills in order to uplift and educate our students as they come to us. If each educator would direct his energies to that task, instead of looking for convenient scapegoats in other institutions or groups, then perhaps a solution to McMartin's problems will be reached.

DONALD J. HALEY
History professor, El Camino College
Torrance

I, too, have been a college professor since 1967. I have taught in the community college system, the California State University system and in graduate school at private universities since that time. I have taught mofe than 15,000 students - 12,000 of them at the community college level. I can honestly say that some of the most intelligent, motivated, success-oriented students I have ever taught have been at tthe community college. Many of my former students are now close friends and are in such professions as law, medicine, business, television, and other such professions.

I cannot count the number of students who have come back from four-year universities and told me how much they wished the community colleges were four-year institutions because the education they received there was far superior than at the university level.

Another interesting point is that many university professors are upset about salary disparities. Community college professors, by and large, make more money than do university professors. But, I must add, we teach more classes. For example, while I have taught more than 15,000 students since 1967, I would doubt that McMartin has taught more than 5,000 in the same period.

Thus, while McMartin sits in his ivory tower taking cheap shots at community colleges I must get back to more serious endeavors — teaching our very capable and important community college students.

ROGER E. Van HOOK
Long Beach City College

As a product of both the community college system and McMartin's research methods class at Cal State Northridge, and as a community college instructor myself, I feel compelled to respond to his unwarranted attack on the quality of education in community colleges.

While a student at both Pierce and El Camino colleges, I was taught by a succession of competent, conscientious and committed instructors. When I transferred to Cal State Northridge I noted no appreciable increase in the level of difficulty in the material nor in the expectations of the teachers. Every semester I now teach and counsel many students who, like myself, go on to four-year schools and successfully complete their degrees.

Since my experience is at such odds with McMartin's, I have to wonder on what he bases his negative perceptions of community college instruction. I suspect they are based on those transfer students in his own courses who do poorly and who then attempt to avoid responsibility for their performances.

I wonder if he has ever bothered to check if, in fact, those students actually did do "good work" before they transferred to his institution. Further, since university professors are generally unaware of the previous backgrounds of their students unless the students themselves volunteer this informtion, I imagine that McMartin has many former community college students in his courses who are doing well and of whom he has no knowledge. It seems he has forgotten his own admonition not to draw conclusions from biased samples.

Finally, it should be noted that data collected by the CSU system itself indicate that, on the average, community college transfer students not only hold their own at four-year schools, but in many instances actually surpass the performance of their fellow students who did their first two years of college work at these same institutions.

CAROL WOODWARD
Psychology instructor,
Moorpark College

ERIC Clearinghouse for
Junior Colleges
AUG 29 1986

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ECCTYC

inside english

Vol. XII, No. 1 Journal of the English Council of California Two-Year Colleges October 1984

INSIDE *inside english* Looks At COMPUTERS AND ENGLISH PROGRAMS

WANDA, a Word processing program developed by UCLA, "has worked minor miracles" at Allan Hancock College, according to Nancy Hight. Used in teaching English Composition in the writing lab, WANDA has "increased student interest in writing and improved the quality of the finished work."
Page 3

A pilot program designed by Jacquelyn Carr of Foothill College successfully combines WordStar and English composition, and motivates students to put "more time into quality writing, editing, and rewriting."
Page 4

"Does word processing help one's writing?" asks Susan Petit of College of San Mateo. Yes and No, she answers as she looks at the work done by her Freshman Composition students.
Page 5

The brouhaha generated by UC Berkeley's unilateral decision to change the standards of their (and thereby transfer) English 1A and 1B courses continues.
Page 2

A special community college session will be held at the December 1984 Modern Language Association Annual Convention.
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SELECTED REPORTS FROM THE FIRST WESTERN STATES CONFERENCE ON COMPUTER-ASSISTED WRITING

Computers in the English Program

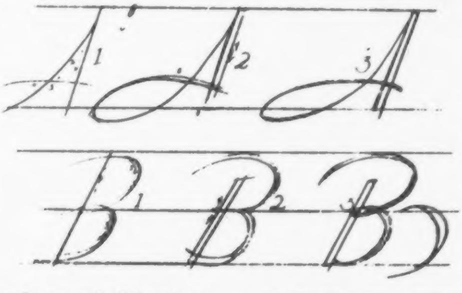
By JOHN LOVAS
De Anza College

In May 1984 Weber State College in Ogden, Utah, hosted a two-day conference on computer-assisted writing. The conference was well attended by people from various universities (including University of California, Davis; Grinnell College; University of Washington), some Utah high schools, and several community colleges. Attending from California community colleges were Lois Powers (Fullerton), Gwen Constant (West Valley), Jackie Carr (Foothill), and Howard Jones (Allan Hancock). Each of these people worked this past year with initial efforts to use computers in teaching writing. As the reports that follow will demonstrate, computer-assisted writing at the college level is inevitable, but the shape and form of such programs are very much open to faculty direction. What follows are my notes on three sessions of the ten presented at the conference.

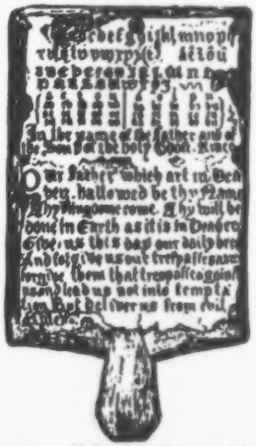
"INTEGRATING WRITING CURRICULUM WITH COMPUTERS"

Bill Smith (Utah State) is the newly appointed editor of *WPA [Writing Program Administrators] Journal* and has been Director of Freshman Composition for nine years. He opened his remarks by noting Robert Pooley's observation: " When computers replace teachers, teachers have been teaching the wrong things." Smith sees no inherent objections to computers, but he warned of the abuse and misuse of computers in education (in a sense, echoing concern that we not repeat the mistakes of fifteen years ago when schools built elaborate foreign language listening labs before making sure that they fit into the curriculum). Before getting computers, teachers should ask: Do we really have a "Writing Program" or just a collection of writing courses? Smith also stressed that a Writing Program should have a clearly stated curricular philosophy and goals based on that philosophy. As he said, computers are ultimately metaphors for program philosophy, whether or not that philosophy is stated explicitly.

At Utah State, the writing program draws on Moffett's student-centered curriculum for its theoretical/philosophical core. Faculty participate in extensive staff development activities every year and have evolved a program that twenty-five of its full-time staff of twenty-eight are committed to. Prior to moving to computers, the writing pro- was supported by a Writing Center that had a wide scope, including one-on-one help to students, writing clinics, workshops and flexible scheduling. Smith and his faculty faced a dilemma: Which comes first — the students or the computers? Although they have not fully resolved the dilemma, they believed certain computer features would be compatible with their conception of a good writing program: one that emphasizes the open-ended, interactive, recursive nature of the writing process. Self-selected students have enrolled in writing workshops in which groups of six students meet with trained tutors. Prewriting, drafting, and workshop critiquing of a given writing assignment take place BEFORE computer use is introduced. The procedure follows Moffett's notion that once a draft is produced, the writer must seek an objective audience (*i.e.*, some distancing from the self). The Utah State program sees the computer serving this function, since converting handwriting to print provides distance — and the computer is certainly an objective, disinterested audience.



Implementing computer-assisted writing, Smith stressed, requires a "grass roots" faculty effort, requiring lots of in-service time. He warned against the administration using computer use as a means of increasing enrollment, and suggested that any department contemplating developing a computer writing program use the strategy of answering these questions:



1. Do we have a departmental philosophy of writing?
2. Do we have a writing program?
3. Are there computer-assisted programs that fit our philosophy?
4. Where do these computer programs fit into our writing program?
5. Why do we need computer-assisted programs? (Or, where in our program can computers enhance the curriculum?)
6. Can we afford the in-service time required for effective instruction of computer-assisted writing?

"IBM-PC PROGRAMS"

Professor Kathy Ramage of Montana State University (MSU) conveyed the mix of fascination and skepticism that most of us feel about machines intruding on the sacred ground of words and books. Characterizing herself as a neophyte ("as of one year ago I had not so much as pushed one button on a computer"), she noted two seemingly contradictory elements in beginning a computer

(Continued on Page 10)

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Letters

BERKELEY BROUHAHA

Throughout the state individual instructors and various groups have expressed dismay and confusion regarding the University of California, Berkeley's unilateral decision to change the nature of English 1A and 1B courses. The letters below reflect that concern. See "Upstate/Downstate," p.8 for Region VIII's reponse to this issue. For more detailed background to the controversy see inside english, *June 1984, pp. 5 and 10.*

[The following letters were addressed to Dr. Daniel J. Saracino, then Chair of the Articulation Council, in May 1984.]

On behalf of the English Division at Imperial Valley College, I urge the council to take strong measures directed at suspending the unreasonable position of the University of California, Berkeley, in their imposition of apparently arbitrary standards for transferees seeking credit for Reading and Composition courses.

First, there is a blatant disregard for the curricula of campuses where a deliberate rationale has been established in order to preserve instructional integrity. Campuses such as ours often emphasize the need to teach the rudiments of practical rhetoric during the first semester of Freshman English. This is an enormous task for both student and instructor because the primary goal is quality not quantity, and compulsory book-length works would only steal away valuable time from the instructional strategy. Consequently, after the student has gained his voice, understanding the processes at play in the various rhetorical modes, only then is he ready for an introduction to literature. There is no question that writing, as well as reading, is necessary here, but not for the sake of volume. Imperial Valley College has been disqualified in its English 1A and 1B courses by UC Berkeley solely on the basis of being one book and 1,000 words short of the unrealistic tonnage now required of Berkeley's students.

Secondly, by focusing on intensive, basic writing instruction, our transferees are far more able to advance their university work than if we were to drown them in a sea of lengthy works where the instructional objective is endurance rather than skill. Again, abandoning thoroughness on our part would be instructionally unsound.

Thirdly, by rescinding its present position, UC Berkeley could save itself some embarrassment on two counts: 1) they cannot afford to breach the established, accepted procedures of normal articulation, and 2) their requirements for reading and composition courses are heretofore untested. The University may well find that their own students have needs similar to our student body, in kind if not in degree. Reasssessment and revision of these requirements are inevitable.

My lexicon defines "articulation" as the joining together of parts. We in higher education—whether community colleges, state universities, the University of California, or private universities—must offer our students the most productive English instruction possible, and at the same time, allow to those who are able, the opportunity to excel. We must work in concert, for we cannot accomplish our mission as isolationists.

FRED H. FISCHER, Chair
English Division
Imperial Valley College

As Chair of the Language Arts Division at Glendale Community College and also as Director of Region VII of the ECCTYC, I urge you to bring your influence to bear on a matter of considerable importance to community college students.

Last week the Office of Admissions at Glendale College received a letter from UC Berkeley indicating that our English 101 (Freshman English) course could no longer transfer to Berkeley because it suddenly no longer met the Berkeley requirements. This decision was based on a unilateral, arbitrary, discretionary, and unfair decision. Community colleges were neither consulted nor informed. The university simply decided to make a move based on their sense of complete power and control.

Please do your best to force UC Berkeley to rescind their action until the normal articulation processes for developing new course standards are followed. If all universities copied Berkeley's prima donna ways, the entire transfer system would become chaos.

JO RAY McCUEN, Chair
Language Arts Division
Glendale Community College

[The following letter was addressed to Mr. Ronald S. Stroud, Committee on Reading and Composition, Dean, College of Letters and Science, University of California, Berkeley.]

Our English Department cannot accept the terms dictated by you without customary consultation through the Articulation Council. You have arbitrarily suggested requirements for the whole state, and under these circumstances we are no longer willing to accept the inadequacies in your courses as we have in the past. Despite your recent changes, these fundamental deficiencies remain: 1) Your courses are staffed by teaching assistants with no training in composition even after more than one year of experience. We come to this conclusion on the basis of our job interviews of many of those teaching assistants over the past eight years. 2) You have no common final essay examination or any other measure of course standards. 3) You offer no justification or research support for asserting, quite arbitrarily, that writing eight thousand words and reading five books necessarily improves writing skills whereas seven thousand words and almost five books does not.

Our overriding concern is that you have no apparent regard for pedagogy in these courses, only for a record of books read and total number of words written—without attention to the nature of the instruction or the number of essays assigned and read by the instructors. While no superficial requirement can insure a successful course, we can help to reinforce a university's concern that students learn to read analytically at a college level of competence and that they learn to write through repeated practice in increasingly difficult assignments over a semester's time. We approach our freshman composition courses as opportunities for teaching and learning. Your approach seems to be to use the courses for "sink or swim" screening only.

There may be misunderstandings on our part. If so, you should raise them with the English Liaison Committee of the Articulation Council. We will be happy to discuss any matters you raise.

As matters now stand, I recommend to our administration that students having completed English 1AB or the equivalent at UC Berkeley be required to retake those courses at San Jose State. I am sorry for any inconvenience this response may cause your students. But until you can assure us that your courses are staffed with trained personnel and have established standards, we would be doing our students a disservice to act otherwise.

JOHN A. GALM, Chair
English Department
San Jose State University

[The following letter was addressed to Gerald Hayward, Chancellor, California Community Colleges.]

FOR A DIFFERENT RESPONSE SEE "UPSTATE/DOWNSTATE"

Recently UC Berkeley's Dean Kuhi of the College of Letters & Sciences sent a questionnaire to community college (and California State University) English departments throughout the state in order to verify whether or not these departments were offering freshman composition and introductory literature courses (English 1A-1B) that met UC standards. Presumably, if these schools were not, transfer students would have to repeat these courses at UC Berkeley. The questionnaire's main thrust was quantitative: How many pages of written material are required in freshman composition? Do the students read a book-length work in the introductory literature/writing course?

David Gardner, UC president, is concerned about "flights to quality," but many students fly transfer routes for different reasons and in different directions that he does not want to think about. For instance, many students find UC campuses oppressive,

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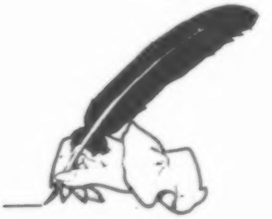
COMPUTERS IN THE WRITING LAB

The Wonder of WANDAH

By NANCY HIGHT
Allan Hancock College

When WANDAH, a word processing program designed at the University of California at Los Angeles (UCLA) for use in teaching English composition, arrived at our Allan Hancock College writing lab, she received a varied welcome. The students were delighted, hardly able to believe they could use a computer program to improve their writing skills. The instructors were less enthusiastic but anxious to let WANDAH (short for Writing aid AND Author's Helper) demonstrate her worth. Lab personnel, who had never worked with computers and were responsible for introducing WANDAH to both students and instructors, were terrified. However, within three months, WANDAH became a valued member of our writing-lab team, reinforcing material covered in the classroom while guiding students through the writing process.

WANDAH came to us with excellent credentials. Two computer designers from UCLA, recognizing the almost unlimited promise of computer-directed instruction, teamed with advisors from their English faculty to devise a method of teaching composition by computer. The English instructors knew the necessary ingredients for an effective teaching tool, and the programmers knew how to adapt those elements to the computer. Two years later, when UCLA's experts released the program to a limited number of colleges for a trial run, we agreed to help field-test the program in our remedial and freshman composition classes.



After a little get-acquainted fumbling with the personal computer (PC), members of our department discovered that WANDAH's step-by-step structure can easily guide a student through the entire writing process from prewriting to the final revision. However, they also found that assigning specific modules of the program to an entire class provided excellent practice on concepts introduced in the classroom.

The prewriting section of WANDAH has proved especially useful for class assignments. Several instructors now send their classes to the lab, where we house the computers and printer, to work through prewriting's first exercise, "Nutshelling." This unit forces the students to think about the purpose of their paper, its intended audience, and its main ideas, thus putting the initial concept of the paper in a nutshell.

Later, these same classes return for a session of "Freewriting," computer style: the students write 150 stream-of-consciousness phrases about their topics followed by a sentence that summarizes these thoughts. Developing writer's block during this exercise is difficult. Confronted with loud beeps and a flashing caution—"Don't stop typing"—at every five second pause, a fledgling writer has a strong incentive to keep ideas flowing. Often after classroom briefing, the class returns for a third session of prewriting—the "Planning" module—which helps determine a working title, a thesis, and a series of statements to support and/or oppose the thesis. At this point, armed with a coherent plan, the student is ready to move into WANDAH's word processor to write the paper.

Before turning students loose on the computer, lab personnel brief them on the basic editing functions of the computer—a task made easy by special labels, such as "tidy," "insert," or "help," attached to the peripheral keys of the PC. Timid students also are assured that safety features make ruining the computer extremely difficult and that, short of pulling the plug (which we did on one black Friday), losing the text is virtually impossible.

Parts of WANDAH's last step, "Reviewing and Revising," also lend themselves to class assignments. An instructor will frequently ask students to run their work through the stylistic reviews analysis of abstract words, "be" verbs, and prepositional phrases to demonstrate strengths and weaknesses in their rough drafts. After highlighting and, in a summary, counting and critiquing every "be" verb, prepositional phrase, and abstraction in the paper, WANDAH comments and makes suggestions for improvement. For example, the computer warns a writer with an average of 2.75 prepositions per sentence, "Your text may have too many prepositions . . . which can create ambiguities and make reading it difficult. Examine your text—you may find better, alternative wordings." WANDAH is not free with her compliments, either. After finding six sentences with "be" verbs in a five hundred word essay, she suggests, "Although you have not overused 'be' verbs in the text, see if you can't replace a few more with active verbs."

Besides providing meaningful learning experience for the class as a whole, WANDAH can assist individuals with specific writing problems. She has helped students trapped in cycles of rewriting what they have already written by taking them through the exercise "Invisible Writing." Here, the screen splits, and an outline of the work in progress appears at the top. However, the bottom remains blank until 150 words have been typed. (Reassuringly, after every 150 word segment, the text itself appears to let the student know his work is being recorded.) Usually, previously frustrated writers produce fresher, more creative prose when they can't rehash paragraphs already written. For the student plagued with a monotonous writing style, WANDAH shows lack of variation in sentence length with a graph, adding statistics that prove the sentence structure is indeed repetitive and dull. She also offers punctuation and word choice reviews to individual students who are struggling in these areas.

Has WANDAH's approach to teaching students to write worked for us? We think so! Beyond the benefits of increased student interest in writing and improved quality of the finished work, WANDAH has worked other minor miracles. For example, Chris, who often appeared in the lab with a scowl and a "don't get near me, I bite" attitude, bristled at the most tactful suggestion from lab staff regarding her far-from-perfect efforts. However, she accepted with grace the totally impersonal, non-threatening feedback from WANDAH, and, intrigued with her success at operating the computer, spent more and more time polishing her classwork. Both her writing and her relationship with the English Department improved. Best of all, an instructor from another discipline mentioned a turn-around in Chris' attitude, and, incredibly, we traced the beginning of the change to the day she was introduced to WANDAH.

Obviously, during her trial run with our English Department, WANDAH has proven her worth to both students and staff. However, since her UCLA creators continue to supplement existing functions and add new ones, she, like any good teacher, will continue to improve. In the meantime, we are adding two more PC's to those already in the lab so more Hancock students can learn to write the WANDAH way.

COMMUNITY COLLEGE SESSION AT THE MLA

A special session for the community college members of the Modern Language Association will be held at the MLA's Annual Convention in Washington, D.C. This session—"Proposing an MLA Commission on the Professional Development of Two-Year College Faculty"—will meet on 28 December at 5:00 in the afternoon. An informal cash bar will follow the presentations by Professors Linda Sledge (Westchester Community College), David Kievitt (Bergen Community College), Jim Blake (Nassau Community College), and Barbara Bilson (Santa Monica College). All community college instructors are urged to attend.

If you cannot be in Washington, D.C. (and few of us from the West Coast can), please express your professional concerns in a brief letter to Barbara Bilson, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Also, if you support such a session, please let us know: your letters will be an added boost and may influence the outcome of our attempts to creat the Commission. Letters should reach Santa Monica College no later than 15 December 1984.

INNOVATION AT FOOTHILL COLLEGE

Computers in the English 1A Class

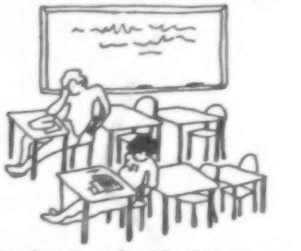
JACQUELYN B. CARR
Foothill College

In July, 1982, I bought an IBM-PC and "WordStar," the standard in software. In one year I wrote two textbooks on floppy disks. As a result, I wanted to teach English IA on the computer. Wordprocessing turns computers into "supertypewriters." Instead of typing on a piece of paper, a writer puts words on a screen. Mechanical errors can be corrected and style analyzed for diction, passive voice, and vagueness. With a push of a search-and-find command, the screen highlights all "is-are-was-were" verbs. Nominalizations, inaccurate diction, misused words, and other stylistic weaknesses can be found and corrected.

Composing, revising, rewriting, editing, and printing capabilities of writing on a computer result in greater clarity and precision. A writer can add or delete words, phrases, sentences, or paragraphs. Blocks of text can be moved and rearranged; it's like "cutting and pasting" without a scissors. When a composition is revised and edited, the computer prints out the text which is formatted with headings, margins,documentation, and footnotes.

The computer is an interactive medium, which means that for everything you do, the machine responds in some way; for everything the machine does, you respond. So you have a dialogue—an ideal teaching situation.

In the fall quarter, 1983, I phoned Roy Kratzer, head of our computer department, and said, "I'd like to teach English using WordStar." Kratzer answered in an excited voice, "That's just the kind of practical use we want for our computers." Academic requirements such as units, credits, and degrees require approval of administrators and academic divisions. The result was a nine-unit course (two hours a day, five days a week): English IA (five units), WordStar (three units), English Lab (one unit).

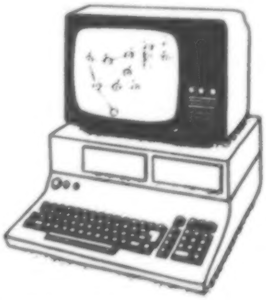


I took the winter quarter off (without pay), registered for a WordStar class on K-Pro computers (the equipment available at Foothill), and qualified for a WordStar credential. The new pilot program in computer English was scheduled for Spring 1984.

My first priority was to "advertise" the new program. Without enough students, the class would be cancelled. I spoke before groups: the journalism students, advanced placement classes, counselors, English teachers. I sent letters describing the new "Computer for Writers" program to newspapers, local magazines, and writers' clubs. I posted one-page descriptions on bulletin boards in English and computer classrooms, the library, bookstore, and student centers. During spring registration, I posted descriptions of this "new Program" around the registrar's office. I spent hours on the phone answering questions; I monitored the registration numbers daily. The class "made."

The first day of class I told the students, "This rigorous, concentrated program will best serve disciplined students who make a commitment to attendance and promptness. However, serious students, genuinely interested in improving and refining their composition skills along with learning basic word processing, will be greatly rewarded." I added, " This combination course has never been taught before. You are a *VERY SPECIAL PILOT GROUP*. We will all have to be *VERY FLEXIBLE*! (which turned out to be an understatement)." When things went wrong (such as all the machines going "down" at once and losing an hour's writing), I said, "Frustrations are merely CHALLENGES in disguise." Students thus learned, by experience, to "save" and print more often.

To use a computer, it is no more necessary to know about the insides of the computer or how to program it than it is necessary to know about the insides of an engine when you drive a car. I avoid using computer terminology. Misleading expressions like "computer literacy" and "user-friendly" are meaningless expressions without useful definitions or standards.



Knowing WordStar's "bad press" as difficult to learn, the greatest surprise of the quarter for me was that by the end of the first week the students had a rough draft on the computer. After editing and revising, they printed

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BERKELEY BROUHAHA

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boring, lonely, difficult places to be at. Some find UC campuses to be just right, but along with students from the first group, return to community colleges, sometimes with bachelor degrees in hand, to retrain or because they believe in life-long learning. Some of us at the community college wonder whether these students' composition and introductory literature/writing courses taken at UCB would meet the requirements at the community colleges. In order to decide, we would like to send the following questionnaire to the Berkeley English department via Kuhi, and to David Gardner, because if he's interested in flights to quality, he's interested in educational wetlands.

1. Do you use teaching assistants that do not have masters degrees in English to teach freshman composition courses?
   a. seldom
   b. often
   c. always
2. Do you use instructors with either an MA or a PhD. in English to teach freshman composition courses who consider an assignment to teach freshman composition tantamount to doing an assigned amount of time in Siberia?
   a. seldom
   b. often
   c. always
3. Do any of your composition instructors adhere to the archaic notions that blandness or prose castration is always the mark of objectivity or that passion in writing is to be considered as something unclean?
   a. seldom
   b. often
   c. always
4. In any way, blatant or subtle, do any of your composition instructors practice themselves, or encourage their students to practice, a prose style that might be termed any of the following?
   a. Ciceronian
   b. inflated
   c. sonorous
   d. graduate-school frothy
5. Material used in freshman composition and introductory literature should meet wide definitions of "humanities" and cover many major writers. Are your introductory literature courses ever taught by professors who could be characterized by any of the following?
   a. specialist in one century of American or English literature
   b. specialist in a more narrowly historical time-frame than one century
   c. specialist in one major writer
   d. specialist in one obscure writer, sometimes referred to as a "mushroom" by graduate students
   e. any of the above who has not read outside his specialty in at least fifteen years since receiving his PhD.
6. Do any of your professors lecture primarily from notes instead of encouraging classroom discussion and questioning? If so, what is the average age of those lecture notes?
   a. fewer years than the average age of the faculty
   b. same number of years as the average years since the faculty received their degrees
   c. same number of years as the average age of the faculty
   d. much older than the average age of the faculty
7. If William Faulkner showed up in one of your introductory literature or writing courses, which of these things is most likely to happen?
   a. He would be downgraded for poor syntax.
   b. He would be encouraged to specialize in Medieval literature since 20th century literature is an over-crowded field.
   c. He would be flunked for having flunked college before.
   d. He would have to take Subject A or remedial English.
8. If Jonathan Swift showed up in your introductory literature or writing courses, which of these things is most likely to happen?
   a. He would be downgraded for writing outside of traditional formats.
   b. He would be downgraded for falsehood and failure to document facts.
   c. He would be flunked for an arrogant sense of humor.
   d. He would have to take Subject A or remedial English.
9. Which of the following most accurately describes why you sent out your questionnaire?
   a. We really believe that teaching of style, critical thought, modes of writing, and other concerns that make for quality writing are less important than how much a student actually writes.
   b. We are in competition now with state universities and community colleges for state funds, and it is important that we suggest our superiority any way we can.
   c. We believe that we know more about teaching writing than community college professors even though we graduated from the same universities many of them did, took no more writing courses than they did, and now teach fewer writing courses (if any) than they do.
   d. If you have muscle, flex it. (After all, does Arnold Schwarzenegger let his stomach muscles sag?)

GARY HOFFMAN
English Department
Orange Coast College

REVISING AND EDITING SIMPLIFIED

The Computer and Freshman Composition

By SUSAN PETIT
College of San Mateo

How do you react when students in your freshman composition class tell you that they will be writing papers on a computer that does word processing? Are you frightened, disturbed, interested, elated? *Three* of my freshman composition students announced at the start of last semester that they would be using computers to write with, and I was intrigued but a little smug: I was getting ready to buy my own computer. Since then I've been asked lots of questions about word processing and my computer by students and colleagues, including the most pertinent one for English teachers: "Does word processing help one's writing?"

DRAWBACKS AND BENEFITS

My response is mixed: there are ways in which word processing can improve writing and ways in which it may actually be detrimental. I can sum up the drawbacks as follows. Word processing encourages wordiness (because writing is so *easy*). It also lets one make more mistakes faster and on a larger scale than writing with a pen or a typewriter; a single wrong command can have disastrous consequences on a whole document. Also, when one deletes something on a word processor, it's gone, but a crossed-out passage on paper can always be recovered. Worse, writing on a word processor sometimes leads one to keep poor passages rather than to revise them.

That last point may take some explanation. Writing or typing up each revised draft of a paper provides additional opportunities to correct, but with a word processor there is no retyping: the machine merely prints out the corrected document. That means that there is one less step in the writing process where revision might occur.

The benefits of a word processor can be great, however. For one thing, the results of editing show up right away. A word, phrase, sentence, or paragraph can be added, deleted, moved around, or changed, and one sees at once a neat, tidy new version on the computer screen. And a computer lets one make changes over and over—unlike a sheet of paper, which has a notoriously limited capacity for additional words.

REVISING

Most of my students need to learn to do much more revising than they are used to doing, and a word processor may help them with editing for several reasons. One is that editing on a word processor must be done in at least two different steps: one at the composing keyboard, one on the paper print out. A writer will do some revising while composing a document, as he or she watches the piece of writing unfold on the computer screen and struggles for clear, straightforward expression. However, any piece of writing which is at all complex also requires editing and revising on paper, at least in my ex-

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INNOVATION

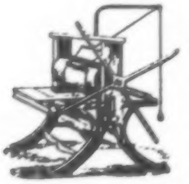
(Continued from Page 4)

copies of their first papers for their classmates. A printout gives a student an instant opportunity to visually analyze a complete paper. Word by word, I read aloud each student's first paper (five a day for five days) while the class made editing suggestions.

The advantage of wordprocessing is that students can revise and rewrite without retyping the entire paper. They can correct errors, change words, add sentences, and delete unrelated ideas. Then, with a push of the "S" key, the composition is saved. With a push of the "P" key, the entire paper is printed and stored.

As the quarter progressed, I lectured less. The time spent in individual student-teacher conferences more than made up for my giving up "center stage." Individual conferences alleviate the pain teachers suffer spending endless hours of drudgery jotting down endless, repetetive comments on students' papers, knowing they seldom read or understand the corrections and suggestions.

I felt uncomfortable because I lost control of attendance and starting times. Some students were at their machines when I arrived; others were there when I left. According to the computer print-out of student hours, most students put in more than their scheduled ten hours a week. In general, students were self-motivated, helped each other, and often worked in pairs or small groups using peer review. At the end of the quarter, each student wrote an impromptu paper evaluating this pilot program—"English 1A plus WordStar." Excerpts from these papers reveal the students' positive reaction to this program.



STUDENT EVALUATIONS

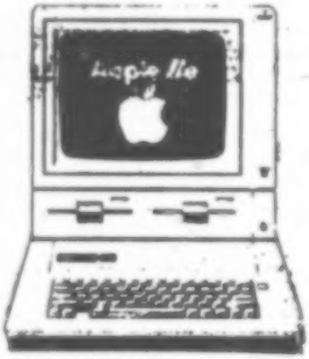
— Before I entered the computer age, I spent a great deal of time typing, tearing paper out of the typewriter, and filling the wastebasket. In this class, I put less time into the mechanical typing process and more time into quality writing, editing, and rewriting.

— The research process proved to be as difficult and tedious as ever, but because of the computer, I was able to spend more time on revisions. I loved being able to move blocks of text from one section of the paper to another.

— Formerly, when writing papers, I spent tedious hours handwriting and/or typing, making corrections, and rewriting a draft, which often left me more confused than when I started. WordStar changed all that. It saves time and energy, which can be invested in editing and revising.

— With WordStar, a writer can insert or delete a word, a phrase, a whole paragraph, then have the computer reshape and merge the writing perfectly and instantaneously. I had more time to consider my choice of words, to evaluate my sentence constructions, and to correct my mechanics.

— Because of my conditioning—writing behind a desk with a pen—at first my writing did not come together sitting behind a computer. I struggled with the composing process. However, I enjoyed thinking about and choosing the right words to use and the right ways to say what I wanted to say.



— I have been so impressed with this class that my parents bought me a new computer with WordStar to write on at home.

— Using a computer, I gained a much better understanding of both English and the writing process. I enjoy both a great deal more after taking this class. I am looking forward to taking other writing courses.

— I look forward to another writing class that will allow me to integrate my knowledge of the computer with the writing skills taught in this class. Integration is a skill worth developing.

THE INSTRUCTOR'S EVALUATION

As for quality in writing, without exception every student's compositions improved dramatically. Students revised and revised on the screen until I had to say, *STOP REVISING! GO ON TO THE NEXT PAPER*. Statistically, only one in ten composition students say they are looking forward to another writing class. Although this was a special group who had chosen computer writing, eight out of ten in this pilot-program said they want to take another writing class.

Although computers can not give students content, information, or ideas, they can improve writing proficiency. Research indicates computer-trained students make fewer mechanical and stylistic errors than non-computer trained students. Computers will not make Hemingways out of hackers: "Fine writing is a creative act, born in inspiration and nurtured by reading great literature." Here the key word is "fine." For the majority of students, however, "good" writing is the objective.

Many teachers fear that machines will dehumanize society, suppress creativity, and destroy the study of humanities. Human beings, in all their complexity, are *not about* to be replaced by machines. A computer is a tool that can be modified to suit the personality, values, and style of the individual. If only 10 percent of our students and/or instructors want to compose, edit, or revise on computers, such a process deserves consideration.

ADMINISTRATION'S EVALUATION

The combined English 1A plus WordStar course, a success for both students and instructor, is being repeated the Fall quarter of 1984. In addition, this summer a room was equipped with twenty-four computers and four printers, which will be expanded as a permanent computer lab for the Language Arts Department at Foothill College. In-service training with professional growth credit for instructors is being conducted on a voluntary basis.

What began as an idea in 1982 has become a viable, valuable course at Foothill College.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A Cornucopia of New (and Used) Essays

By BERNARD GOLDBERG
Santa Monica College

One thing I love is receiving books in the mail, a predilection I acquired, perhaps, when I worked in a literary bookshop in New York. Of the new books of poetry, fiction, and literary criticism—first editions all, all seductively shrinkwrapped—I would put desired copies aside to buy at a thirty-three and a third percent discount out of my ninety-five dollar a week salary.

Now, as I sit in my office, I still thrill to those boxes bearing gifts. No matter that the stuffing, whether dark grey matter or snow white styrofoam, falls in my lap as I struggle to disengage the seemingly too wide book from its womb. No matter that the sturdy metal clips that secure the cardboard pierce my finger. The scent of the new book alone more than makes up for these inconveniences.

Increasingly, however, the expectations I can barely contain as I rip apart the stalwart cardboard are unfulfilled once the book is in my hand, for apart from a slightly different title and combination of cover colors, there is little to distinguish one from another. One just-published anthology of readings, *The Harvest Reader*, edited by William A. Heffernan of Saddleback College, has culled some truly new essays, and if (and this is an important "if") contemporary issues and writing excite you, so too will this new book.

The reader begins with journal and diary excerpts, moves to autobiographical writings, and then includes the usual sections on narrative, descriptive, expository, and persuasive forms of writing. Instructors who require students to keep journals or who emphasize personal writing will appreciate the journal and diary excerpts, which serve both as models of possibility and as encouragement (it is comforting and instructive for students to discover that other people, primarily writers, keep journals). Another benefit is that the book includes sections on mixed forms of writing, such as narration and description. This is a practical concern, as all writers know, yet one which many anthologists ignore in their apparatus and patterns of organization.

Each section includes notes on rhetoric, and happily, these comments are both brief and useful. For example ("two words which should appear in nearly every expository essay," explains Heffernan), the section on persuasive writing introduces logic not so much in a theoretical manner as in a practical one. It discusses enthymemes, deductive syllogisms that omit already accepted premises, a form writers use more frequently than the often stilted and unwieldy syllogism.

But the heart of any anthology of essays is, of course, the essays themselves. In addition to writers we have come to expect in anthologies—Lewis Thomas, Robert Pirsig, Loren Eiseley, for example, and a few old favorites, such as George Orwell, Heffernan has sought out contemporary writers on current issues—Didion on "The Women's Movement," Cousins on "The Mysterious Placebo," Commoner on "Nuclear Fire," Coles on "The Streets," and Wolfe on "John Glenn" (from *The Right Stuff*). In short, these readings offer instructors the chance to catch up on recently published books and writers, students the opportunity to read about and discuss current issues, and everyone the collection to make him or her happy. Perhaps.

A good number of these essays use an issue—Vietnam and its veterans, for example—as a starting point and go beyond it to examine general human experience. But new is not always good. An essay like "Why Levi's Changed the 501" may seem as empty as much of contemporary culture. It does serve as a model of interesting writing, but so too might *People* magazine. In fact, the *National Enquirer* attracts the attention of thousands of readers at supermarket checkout counters merely on the basis of its titles—a real lesson in effective writing.

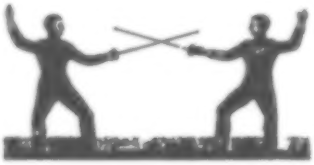
I can't help wondering whether the writers included in this anthology grew as writers by reading their contemporaries or if they were instead exposed to people who wrote about fundamental ideas and who taught them to think. Attention to newness may have become old, and we ought perhaps to return to an old idea, which would become new, of reading writing which has not only survived history but also influenced it. One wishes the editor had slipped in a little Plato or Montaigne or Thoreau, if only as a subversive act.

William A. Heffernan, ed., *The Harvest Reader*, New York: Harcourt Brace Jovanovich, 1984.

BUT WHAT ARE WE FIGHTING FOR?

By MARK HAWKINS
Foothill College

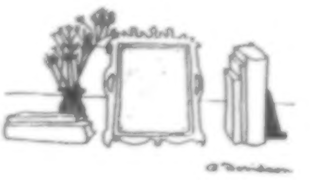
Like many of you I've spent years alerting students to the way their intellectual opinions are influenced by their personal experiences and even their prejudices. But not having sufficiently heeded Bertolt Brecht's pithy advice to teachers, "Listen when you speak," I was for a long time unable to explain my immediate uneasiness, atypical procrastination, and finally peevish irritation with a review copy of *In The Trenches: Help for the Newly Recruited, Shellshocked, and Battle-Fatigued Teachers of Writing* (edited by Patricia Simmons Taylor, Faye Peitzman, and Jo Ray McCuen, UCLA, 1982). It was with palpable relief that I finally realized the cause: this book crystallized all the dissatisfactions I have had with colleagues and committees and conferences down through the years over what has always seemed to be a basic inadequacy in their notions about teaching college composition. This review, therefore, besides being scandalously overdue, is influenced by considerations beyond the context of the slim volume itself, and my attitude no doubt tinged with a vehemence the efficient editors may not completely deserve. But the issue is of genuine importance, and I honestly feel that I am not projecting irritation onto totally innocent bystanders.



In The Trenches is the result of a conference at UCLA (sponsored by a public spirited oil corporation) attended by knowledgeable and experienced teachers. And although the insistent militarism of the full title has disquieting implications about the editors' attitudes toward their students, the stated purpose of the book is to give help. This aid is extended in two ways: the first is a series of synopses on thirteen books about college writing, and the second—by far the more substantial section—is a series of essays on new teaching methods. The synopses are, in fact, quiet helpful. Those who have heard of books such as Mina Shaughnessy's *Errors and Expectations*, Trimble's *Writing with Style*, and Peter Elbow's *Writing Without Teachers* and have wondered whether they were worth procuring will find adequate information to help them decide.

It is the other aspect of the book, the methodological reports, that seem to be symptomatic of a major problem within our profession. It is a sad truth that too many of us have no clear idea of what we are trying to do. "Teach good writing," the usual formulation, is so vague and amorphous a thesis that we would not accept it in a student essay. Yet I have rarely found a colleague or a conference that seemed willing to deal with the key questions: What kind of good writing are we trying to teach and how is this going to actually help our students? However, until the question is answered, it is pointless to discuss methods. And I suspect that those teacher who are burned-out or disillusioned do not lack practical experience or knowledge of methods and techniques, but rather doubt the ultimate value of their efforts or feel that their standards are not in harmony with their students' desires and motivations. But as the present book shows, the only help generally offered consists of more pointless lesson plans, more little roads that lead nowhere.

The editors' reluctance to deal with the real problems in teaching composition (which, again, I stress only because it is typical of the more serious, general professional reluctance) is illustrated in their introduction. Here they try to tie the conference results to what they consider the "two larger needs" for our profession. But they seem quite unaware that their essays either do not really address these needs or else exacerbate them.



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REVISING/EDITING

(Continued from Page 5)

perience. For one thing, it's hard to see some errors on the computer screen, perhaps because we are trained to look for them only on paper. In addition, the over-all shape of a paper is hard to see on the screen because a small computer will display only about half a page (from top to bottom) at a time. One "scans" up and down, but it's not as easy as looking up and down a sheet of paper. Going from the start to the end of a four-page composition is a little slow on a small computer, too; so it's tedious to compare the introduction with the conclusion of an essay until it's printed out. I am optimistic enough to think, though, that students who use computers to write may actually be directed *toward* revision by the need to re-evaluate a paper when they see it as a whole.

An instructor may want composition students to do two kinds of revision: revision before they turn in a paper and revision which takes into account the instructor's comments. Although I require the latter sort of revision for all essays in my freshman composition classes, frequently students want to limit their revisions to simple mechanical corrections rather than to make major changes, probably because correcting is dull. To revise, students can rewrite, which may involve copying passages which do not need change, or they can do spot corrections, in which students number each word or passage needing change, then revise just those numbered passages on a separate sheet of paper, with each correction numbered to correspond to the appropriate word or passage in the original. The advantage of the first method is that the student can see a finished, revised paper, but the copying is tedious; the second method is less work, but it may be hard for the student to visualize what the essay would look like if the revised passages were inserted into the original essay.

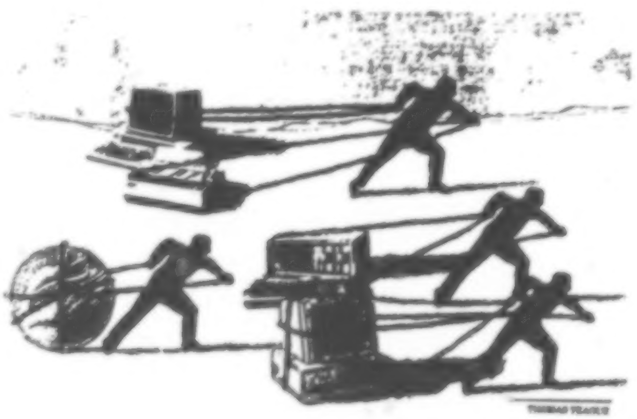
With a word processor, there is no such problem. If a student does not erase the magnetic record of the original paper, he or she can put that record back into the computer when it is time to revise, make corrections and changes, and then get a clean, good-looking printout of the rewritten paper. This method saves the student time while producing a paper which shows all the corrections and changes in place.

SPELLING

Spelling checkers are another feature of many word-processing programs. My students did not have them, so I can't speak from experience in the classroom, but using my own spelling program, "Correct-It," which I believe is a typical program, makes me think that spelling checkers may actually help teach students better spelling.

A spelling checker is a sort of electronic dictionary. My checker came with a dictionary of about 36,000 words and an empty auxiliary dictionary I have been filling with additional words. First the checker "reads" the document in question and makes a list, in alphabetical order, of every word in the document. The computer then compares each word it has found with the words in both of its dictionaries. Any text word it also finds in the dictionaries it accepts as correct, so it can't tell me if I've used "to" when I should have used "too," or "except" instead of "accept," but it would object to "excersize" and "opion" and most typographical errors.

When the program has finished comparing the words in the document against those in its dictionaries, it tells me how many "unknown" words it's found—words not in its dictionaries. I can then ask it to display those words on the screen. If I see that they are all people's last names (and therefore words that wouldn't be in the dictionaries), I can stop the program there. However, if it displays words which I think should be in its dictionaries, I would go to the next step: correcting my document.



Correcting involves asking the computer first to show each unknown word in context. The word, marked with a question mark, is displayed in the sentence in which it occurs. I now have several choices. If I know that the word is spelled correctly (perhaps because I've consulted a conventional dictionary), I tell the computer to add that word to the auxiliary dictionary. That way, the next time I run the spelling checker it will accept the word.

On the other hand, I might believe that I really have spelled the word wrong. In that case, I would ask the computer to display a list of similarly-spelled words. For "exersize" I would get twenty-one words, most of them beginning with "exc," like "excise" and "except," and I would realize that none was the word I wanted. I'd have to try spelling the word another way—perhaps "exercize." Once I typed that in, the computer would tell me that *that* word was also unknown, and I would again ask it to display similarly-spelled words. This time, "exercise" would be one of the words displayed, and when I typed it in, the computer would accept the new spelling.

THE WRITER STILL WRITES

The point, it seems to me, is that the computer doesn't do the work for the writer, although it does simplify it a bit. The writer still has to identify the correct word from a list and type it in, an action which should make it easier to remember the right spelling the next time. The situation with hyphenation is similar; the computer will suggest places to hyphenate words, but the writer makes the actual decision on whether and where to use hyphens. The computer doesn't compose; the writer is still in control.

Because a word processor and printer cost a minimum of almost three thousand dollars, I doubt that we'll soon see waves of students using word processors, but I hope we'll have some. I'd like to know from other composition teachers what effects word processing has had on their freshman composition students and classes. Of my three students who started out using computers, one dropped the course, and another had problems with his printer and had to fall back on pen and ink. Only one student was still composing on the computer at the end of the semester. She, however, was an intelligent and ambitious young woman who used the computer to excellent effect; and she did, indeed, revise her papers extensively on the computer, producing good-looking as well as well-written papers, and revisions which incorporated my suggestions and additional ideas of her own. I am encouraged to think that the computer may prove to be a useful tool for teaching our students not merely to "write," which all of them do, but to *rewrite*, which they often do not.

Notices

WRITING LAB DIRECTORY AVAILABLE

The 1984 Writing Lab Directory is a compilation of two-page questionnaires completed by writing lab directors. The questionnaire answers describe each lab's instructional staff, student population, types of instruction and materials, special programs, use of computers, and facilities.

Copies are obtainable for $7.50 each, including postage. Prepaid orders only. Please make all checks payable to Purdue University and send them to Muriel Harris, Department of English, Purdue University, West Lafayette, Indiana 47907.

News From Our Regions

UPSTATE
DOWNSTATE

REGION II: SAN FRANCISCO BAY

Directors: John J. Callen, City College of San Francisco; Patricia McGrath, Chabot College.

Bill Harlan of the English Department at Diablo Valley College has been elected president of the Faculty Association of California Community Colleges (FACCC).

Pat McGrath, an instructor in the English Department at Chabot College, is famous throughout the State as the originator of the Puente Project (cf. *inside english*, June 1982, p. 1). Pat's project has taken fire throughout the state, and she is busy training teachers and visiting sites in Northern and Southern California. **Jim Bristol** of the English Department at City College of San Francisco will inaugurate the Puente Project at CCSF in the Spring 1985 semester.

Jack Gill, College of San Mateo English instructor and ECCTYC's liaison to the California State University English Council, was wed this summer to **Susan Petit**, also on the English faculty at CSM and a member of the Executive Board of the statewide Academic Senate.

The University Literacy Committee at San Francisco State University is already making plans to host another in its series of meetings with representatives from community college English departments in the area; a tentative date has been set for early spring.

REGION VIII: SOUTH LOS ANGELES

Directors: Sunny Laub, Santa Ana College; Lois Powers, Fullerton College.

The English department of Santa Ana College hosted a meeting, "Freshman Composition and The Berkeley Response," on 18 September to discuss how high schools and colleges have responded to Berkeley's new freshman composition requirements. The teachers expressed concern about Berkeley's disregard of articulation procedures and about the unrealistic composition demands given the typical class sizes and composition loads of most community college instructors.

Participants were provided with some examples of Berkeley's fall 1A and 1B course descriptions. The descriptions indicated the theme or goal of each class section and included a statement of the 8000-word minimum (usually six five-page essays). Both the themes and the readings varied greatly from one course section to another; however, readings were generally book length and represented a variety of subject matter.

Dr. Roseann Cacciola and Ms. Betty Dixon solicited comments from staff members of each high school and college. Almost all the participating high schools from Orange, Santa Ana, and Garden Grove indicated that they offer strong honors programs in which students write extensively. Writing requirements seem to drop dramatically for regular classes; teachers are plagued with large classes and heavy composition loads. Few have been successful in gaining support for stronger writing programs. High school teachers are interested in building stronger programs, though it appears that their efforts are generally limited by necessity to their honors programs.

Colleges varied in their responses to Berkeley. Santa Ana College is offering one class a semester to meet Berkeley's requirements. Cerritos, Cypress, and Fullerton, because the majority of their students transfer to state colleges, have made no special provisions for Berkeley-bound students.

If we can interpret Berkeley's increased requirements as a statement that institutions of higher education need to produce graduates who communicate more effectively, then Saddleback's response is a positive one. Saddleback North and South had been re-examining their freshman writing courses, and the Berkeley requirements gave them further impetus to strengthen their curriculum. At present, they are in the process of redesigning their freshman English in a way that will meet Berkeley's requirements. Their plan includes changing their present three-unit class to a four-unit class that would require eight 750-word and one 1000-word expository essays. Assignments are to be based on analysis and discussion of assigned readings. Saddleback is also considering an exit exam and plans to require English 1A for the AA degree. The class size of twenty-five will be reduced to twenty-two, and the fifteen unit load will be reduced by counting the four-unit 1A and 2A as 4-½ teaching units. Instructors, however, will not be allowed to teach overloads in composition. They may teach a literature class as an overload class, but they will not be able to add another composition class. This proposal was presented to, discussed with, and supported by top administrators—the vice chancellor of instruction, the college presidents, and the deans, assistant deans, and department chairs of both campuses.

Dr. Cacciola also expressed concern regarding UC Irvine's course requirements, suggesting that we may see an increasing trend by more universities to raise requirements. A representative from UCI described the direction that the university is taking in designing its freshman composition course. Unlike Berkeley, who seems to be reestablishing the traditional breadth course, UCI seeks to develop a variety of skills, especially critical thinking. UCI is moving in the direction of Writing Across the Curriculum and has upper division writing courses in place in almost all schools. Also unlike Berkeley, UCI assumes that the students will arrive with varying abilities rather than with proficiency. Students are given a placement test and channeled into the appropriate level. Each level has explicit objectives. When students meet those objectives they are ready for the next sequence. Exit testing is being discussed. The total amount of writing for the year was estimated to be equivalent to Berkeley's requirement although UCI is less concerned with words than breadth of writing experiences. Less reading is required in the UCI program.

Participants generally applauded the concept of strengthening freshman composition courses; the dilemma is that high schools and colleges will be unable to meet those standards without significant changes in class size and teaching loads, and those changes do not seem to be forthcoming on most campuses. And finally, the participants expressed concern for the students who, in attempting to transfer, get caught by the changing and inconsistent requirements of the institutions of higher learning.

BUT WHAT ARE WE FIGHTING FOR?

(Continued from Page 6)

MISS FIDDITCH

The first "larger need" is "to change the image of Miss Fidditch, the archetypal English teacher, hovering over the world with red pen in hand."

Surely in 1984 this kind of objection is more a banal cliche than a fresh analysis. Today's real problem is not Miss Fidditch, but the question of who is going to replace her, or rather, what is going to replace her rigid insistence on "correct" English. Her ultimate goals, and those of her equally archetypal schoolmarm predecessors, were to integrate an immigrant population into a new society and to encourage through language the supposed social mobility of our nation. The change in contemporary America from a melting pot to a pluralistic society, and the different revolutions in industry and communications, may have made these purposes obsolete. But if so, and the issue can still be debated, what purposes are we going to substitute?

Although in their introduction the editors complain about "chaos," they seem to be adding to it by presenting a miscellany of methods generally devoid of any sense of purpose. If we are not trying to teach our students "correct" English, what are we trying to do? Are we trying to help them learn to write exams and papers so that they can get through college? Are we trying to show them how language expresses emotions and values through literature? Are we trying to help them become full citizens, able to evaluate and contribute to social and political decisions? Are we trying to help them use language as a means to discover their own real identity, to find their personal voice? Are we trying to rectify social and political inequities by teaching them how to use language as a means of making their way through a complicated society?

I'm not suggesting that some of these goals can't be combined or that every department should insist upon a collective decision; I'm merely saying that discussions about methods have to be connected with purposes and goals. This, too, should be a banal cliche, but unfortunately this book proves it is not. With one exception, the proponents of these methods, as I will indicate below, do not have an adequate idea of what good their procedures are supposed to do. What gave the Miss Fidditches of America their strength and in their own time their success was not only that they knew what they were doing, but that they knew why they were doing it.

STUDENT ATTITUDES

The "second" larger problem that emerged from the conference was the students' attitude: "Feeling anxious, even hopeless, with pen in hand, they work like drones, fumbling on paper toward some benighted view of what the teacher wants."Apart from the strange statement about drones (surely the author means the exact opposite), this is a clear description of students engaged in what is to them meaningless busy-work, building up frustrated resentment toward college and writing. Yet, in general, the suggestions in *In The Trenches* are presented in such a way as to actually increase the students' sense of blind pointlessness.

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PRESIDENT'S MESSAGE

Summer Retrospective

Welcome back to campus for the 1984-85 academic year. ECCTYC's officers and directors extend our greetings to you and assure you that we will continue to represent you to the best of our abilities.

There have been some changes in the roster of ECCTYC's officers and directors. Bill Decker of College of the Sequoias, who ably served two terms as secretary, has left office to return to a vacant directorship in Region V; his very competent successor is Shirley Sykes of San Diego Mesa College. Julie Hatoff of Mira Costa College resigned as historian to devote her full energies to her duties as Instructional Vice-President for her campus; we are delighted that Nina Theiss of Santa Monica has accepted that office. Joining Bill Decker as co-director of Region V is Mary McFarland of Fresno City College, elected by that region to replace Bert Woodruff who opted for early retirement from teaching. Replacing Shirley Sykes in Region X is Rosanne Hillhouse of Imperial Valley College who will serve that region as co-director with Ann Maioroff of Palomar; she will complete the unexpired year of Shirley's term. Region III also has a new director, Nick Roberts of Cabrillo, who will join John Lovas of DeAnza in serving that region; he was elected to replace Dick Lundquist of Cabrillo who for personal reasons chose not to stand for re-election. We urge you to support these newly elected officers and directors. One of the best methods of showing your support will be to attend regional meetings called by your directors; instructors in even-numbered regions are especially urged to attend their meetings since director elections in those regions will be held this academic year.

Having reviewed the ECCTYC Board changes, let me now turn attention to summer developments concerning some of the important issues confronting our academic discipline. First, we ended the spring term with the University of California (UC) Berkeley's unilateral decision to abrogate existing articulation agreements and to impose new English 1A-B requirements on all transfer students still unresolved. I can report some modicum of progress on this issue. As then chair of the Liaison Committee on English and president of ECCTYC, I was invited to testify on this issue before the Board of Directors of the Articulation Council of California at their final meeting of the academic year. That Council ruled that the Berkeley campus should delay making any change until Fall, 1986 (instead of Fall, 1985), and encouraged the campus to seek the input of representatives of feeder campuses before finally determining any changes in transfer requirements. Though the Berkeley campus has agreed to the delay, those of us who have had any dealings with the individuals involved are extremely skeptical that they will attempt any articulation with other campuses. ECCTYC will continue its attempts to prevent UC Berkeley from enforcing its unrealistic, economically unfeasible transfer requirement. Since our efforts have already received the active assistance of the California State University English Council and also the Liaison Committee on English, and a sympathetic response from the UC English Council, we will work to maintain that support during the coming year. We are apt to experience more resistance to our efforts this year before the Articulation Council. Last year we received a very sympathetic hearing from the chair of the Articulation Council, Dan Saracino of Santa Clara University; however, in July, his term ended, and Dr. Alice Cox, a UC vice-president, assumed the chairmanship for 1984-85.

A second major concern that arose during the spring semester was the strong indication that some State legislators were preparing to introduce a bill that would mandate an English placement test (EPT) for community college students, similar to the mandated EPT for CSU entrants. ECCTYC established contact with several of the educational consultants to the legislature, questioning such items as faculty involvement in preparing, administering, and norming any exam; financing the exam; local control over remedial/developmental placement based on exam results; and local authority to establish alternate routes for acquiring transfer eligibility. There was some fear that initial legislation would be rushed through the senate this summer; however, no such action materialized. As we begin this new academic year, ECCTYC will continue closely to monitor the situation, working to insure maximum professional input at all levels of deliberation.

In addition to these two major items carried over from last spring are several issues that surfaced (or surfaced again in a new form) this summer. Among them are a statewide assessment program for basic skills courses, a study of transfer course numbering systems, and a cooperative effort between colleges and high schools to provide in-service training for secondary school instructors.

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

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What Fall Brings . . .

. . . Fees and Things

By GORDON TAYLOR
Yuba College

Being away from the "Scene" for the season of a summer makes a big difference in one's view of the events that occur there. Tintagel, Glastonbury, and Roncevaux are removed from Sacramento not only in space but in time as well. Even so, one finds in those far off places neither Camelot nor the great epic heroes as one had perhaps hoped, rather naively. Instead, one finds the wet grass, the mud, the hot and cold weather and is moved to ask the usual great questions about purpose and money, questions of value. Still, the experience is worth the effort and does put a different perspective on the usual routine of things. At best, one gets what news is considered of international interest—the usual wars and rumors of wars—and that does not include the routines of Sacramento, as bizarre as they often seem. From that distant perspective, it is too easy to forget the problems and difficulties that confront us daily as teachers here in the community colleges.

The summer, on the whole, has not treated us too badly; some reports indicate that the atmosphere was positively balmy especially compared to last winter when the scene in Sacramento was definitely stormy. But I push the metaphor too far; on to the things at hand.

The State's budget was adopted in record time, even by the legal deadline, something that has not happened in many a year. The community colleges (CC's) got $1.569 billion: $1.035 billion from the State's general funds, $454 million from estimated local property taxes, $75 million estimated from students' fees, and $5 million from revenues from the State School Fund. The total provides the CC's with a cost of living allowance (the COLA's, if you are interested in the jargon) of 10 percent, a total increase of $159 million over 1983-84. The colleges were asking for 12 percent. Many of those pundits who claim to predict the futyre are looking for even better treatment next year when they expect the governor and the legislature to comply fully with SB 851 (the bill that authorizes the CC's to operate and establishes the formulae that say how they will receive their money). In addition, because enrollments are dropping, a hold-harmless clause was built into the bill. ("Hold-harmless" is a misappropriated legal term that means that parties to a contract will not be held liable if certain things referred to in the contract go awry. In our case, legal liability is an irrelevant issue: the CC's simply would not get certain sums of money if enrollments were to drop and if the clause were not in the law.) The clause says that if enrollments drop in 1984-85 we will still be paid on the basis of the ADA for 1983-84. One major difficulty with the clause, though, is that it holds only for one year at a time: if ADA drops in 1985-86, we will be paid according to the ADA for 1984-85, et cetera. Efforts are being made to have the hold-harmless clause applied to a period of a few years based on the ADA for 1983-84 to give the citizens time to adjust to the new fees and begin to enroll in greater numbers again (a trend that seems to occur when fees are added).

Matriculation, that complex process meant to "improve student retention" (educationese that suggests something rather scatalogical, it seems to me), is, if I may say so, working itself through the system. The process requires the students to fill out a particular kind of application for admission to the school; it requires the college to test them, to assess their abilities and to place them appropriately, to counsel them on academic matters and on choosing a career; it requires the students to establish a goal toward which they will work. Colleges that wished to adopt the process this year had to submit proposals to the Chancellor's Office of the California CC's (CCC's) last June in order to get the State to pay the expenses. Those proposals that would set up experimental groups and control groups would get priority in being considered. A bipartisan bill is now awaiting the governor's action. It provides $10 million, which would be allocated to twenty-two colleges: twelve with complete programs, ten with partial ones. Some schools will matriculate all students, others only certain numbers or groups. Since most schools have begun the year, it is rather late to start the process if the governor signs the bill although some schools are going ahead anyway.

If the governor also signs three other bills (ACR 162, Hughes—D, Los Angeles; SB 1570, Nielsen—R,

(Continued on Page 10)

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Woodland; and SB 2064, Stiern—D, Bakersfield), a commission will be established to review the famous, infamous Master Plan for Higher Education (MP). These three bills are tied together so that all must go into effect or none does. Hughes's establishes a joint legislative committee of seven assembly folk and seven senators to review the MP. Nielsen's sets up a commission of fourteen people appointed by several different agencies: the governor, four; the speaker of the Assembly, two; the Senate's rules committee, two; and one each by different school agencies: the University of California (UC), the California State Universities and Colleges (CSUC), the CC's, the California Postsecondary Education Commission (CPEC), the Superintendent of Public Instruction, and a couple of others. It will, presumably, review all aspects of the MP and present a management plan to the joint legislative committee by 1 March 1985. (Stiern's bill says by 1 December 1985.) The CC's mission and its relation to other institutions in the state and transfer and non-transfer programs will all come under review. The CC's could come out somewhat worse off since they are a collection of rather disparate elements rather than the nicely integrated and self-justifying systems that people perceive the universities to be.

One item of great concern to teachers of English in the state at all levels and especially those in the CC's is UC Berkeley's (UCB) actions on English 1A and 1B. Dean Leonard Kuhi of UCB's College of Letters and Sciences (CLS) and his Executive Committee (either or both) appear to have instigated the whole business consulting only themselves; in any case they did not consult any of the English departments affected by the changes, including the one at their own campus. As many of you may know by now, UCB shifted to semesters, and the CLS decided to raise the number of units for English composition to four units per semester and increase the writing requirements. The CLS then *informed* other schools in the state of its actions. The new requirements were to have gone into effect this Fall. The Liaison Committee on English (LCE), a committee of the Articulation Council (AC) that directs the process of articulating programs and courses between the colleges and universities in the state, took action. The LCE, after UCB ignored it completely, took the matter to the full Council, which, in turn, condemned UCB's unilateral action outright and successfully ordered UCB to delay its changes until the Fall of 1986 and told it to consult with other schools in the meantime. A great number of English departments see Berkeley's actions as high handed, to say the least, and ECCTYC and its board of directors are very pleased with the AC's actions. [See *inside english*, June 1983, pp. 5 and 10.] Whether UCB can manage to unbend enough to seek the counsel of others and to have its actions questioned remains to be seen. Some observers are not optimistic.

A very pleasant note: The governor finally got around to appointing a teacher from the CC's to the CCC's Board of Governors. He had the good sense to appoint the very able and knowledgeable former president of the Academic Senate of the CCC's, Jonnah LaRoche.

The legislature has closed down for this session and all of the political campaigns are very much under way. We can expect nothing further from it until its new session begins in January 1985. The State's agencies are, however, very much still in business, and we should keep a sharp eye on them and their activities. Good luck in the new year, and may we live in less interesting times this year than we did last.

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AFTER TWENTY YEARS OF TEACHING COMPOSITION

My children want to know what I do.
I am a professional patient man.
I suffer, I tinker, I wait forever,
I bait my hook, I listen.
I am a big ear.

And then one day,
like a dog with a bone,
I will carry my Best Essay
out of my narrow office
into the solitude of the sun.
It will be full of errors.
It will be clumsy in places.
But in it I will hear
my native speech. I will feel like
the only American in the village,
who suddenly hears across the cantina
the accents of his home town.
I will hear a voice, a mind, someone
tapping on the plumbing of our prison.

It will be like that old movie,
where the castaways painstakingly construct
a radio with the parts they find
in the crash—and then
through the popcorn static hear
that faint, weird, undulating,
heartrendingly sweet human voice.
It will be like that other old movie,
where the wounded cowboy,
who has tossed on his cot for three nights
after Doc has extracted the bullet,
suddenly passes the crisis of his fever
and does not die after all.
He opens his eyes and smiles at the girl
and says, "Howdy."

We go again and again to see these things.
It will be like that first touch
when I was fifteen—
the girl's thin fingers slipping
quietly between mine.
It will be all that mystery, that tight joy
that keeps me waiting on the pier
year after year with the screaming gulls
by the rocking ocean.
What will it be that rises out of the sea,
that takes my bait finally?
Something enormous, something from
way out there. Something that brings
everyone on the pier
running down to my end. Something
even the gulls are afraid of.

Something worth waiting for.

ROBERT E. BROCK
DeAnza College

COMPUTERS

(Continued from Page 1)

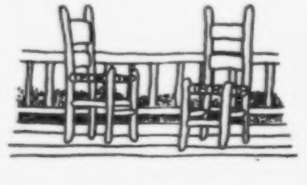
assisted program: (1) the need to just jump in, buy some machines, and start pushing buttons; and (2) the need to stand back and assess potential problems, choices and costs. Her own department found it hard to set its own pace in proceeding with the program:

justifying hardware purchases seemed easier than getting support for faculty research time.

Ramage characterized the Montana State program as "tiny." During its three-year gestation period, several English faculty received in-house grants. Since the computer lab is part of a newly established Writing Center, the key question was how to fit computers into the writing curriculum. Currently MSU offers sixty sections of composition that meet twice a week for two hours each time. During one of those meetings, classes are divided into groups of six and, assisted by a trained student tutor, engage in collaborative activities related to writing. Because the faculty found no prewriting or sentence error/revision programs they liked, those participants in the computer lab (seventy-four self-selected students) have an opportunity to work only with wordprocessing.

Specifically, the MSU Computer Lab consists of four IBM-PC microcomputers; an Epsom MX-100 dot-matrix printer with a serial interface card; and a Tallgrass Technologies TG 3006 Winchester Hard-file Disk, with six-megabyte capacity formatted. The software included PC-NET by Orchid Technology. WordStar (a commercial word-processing program), and MicroText (a wordprocessing program taken from *Softside* magazine).

Ramage tried to convey the considerable effort and inevitable (and sometimes not so inevitable) glitches and difficulties involved in getting such a new program underway. A colleague spent one quarter's released time researching hardware and software. Once the equipment was purchased and delivered, Ramage and her colleague spent two full days immediately before fall quarter began assembling and connecting the equipment and running test programs. All did not run smoothly: some of the components would not do what the maker said they would do (they regularly ate student papers), and the wordprocessor would not always do what its manual said it would do. During Christmas holidays Ramage, her colleague and some computer maintenance people worked to correct the problems encountered in the fall. (One piece of advice she prepared for her students: "You just have to accept some minor problems. If the program won't put a title on your paper, then your instructor will just have to deal with a hand-written title!")



Of the seventy-four students who signed up for the computer-lab course, four dropped before orientation, ten dropped after orientation, sixteen used the computer two or fewer times; forty-two students — twenty-one who used WordStar and twenty-one who used

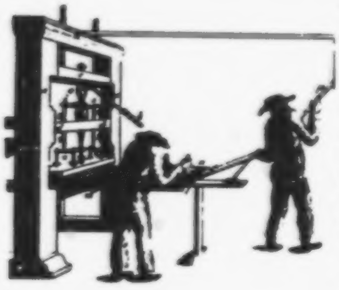
(Continued on Page 11)

COMPUTERS

(Continued from Page 10)

MicroText—completed the course and filled in evaluation forms after each use. Each group of twenty-one responded essentially the same: (1) average time at the terminal—sixty minutes: (2) ratio of time thinking about the processor to time thinking about writing—28 per cent to 72 per cent; (3) ratio of transcribing handwritten text to composing at the terminal—44 per cent (transcribe) to 56 per cent (compose); (4) number of requests for help per session—1.52; (5) level of satisfaction, ranging from 9 (frustrated) to 1 (pleased)—2.17 (mean score).

Finally, Ramage summarized the advantages of a self-contained program:



1. One can schedule for concentrated use.
2. You don't have to worry about (or contend with) other college users.
3. Such a program can be located in the Writing Center to engage faculty.
4. Such a program limits the damage a student mistake can cause. (For instance, a student assistant working on a terminal connected to the MSU mainframe asked by mistake for an entire file to be printed — seven hundred pages worth! — and didn't know how to interrupt the print command.)

Despite the occasional grief, computers are a lot of fun and worth the effort, asserted Ramage. However, she cautioned, be sure that you are doing the right thing in your writing program before you decide to do it faster on the computer.

"WRITER'S WORKBENCH"

Kate Kiefer (Colorado State University) chairs the Special Interest Group on Computers and Writing for the Conference on College Composition and Communication. She is also on the steering committee of NCTE's Assembly for Computers in English, and co-edits *Computers in Composition*, a newsletter.

Colorado State (CSU) arranged with Bell Laboratories to develop "Writer's Workbench" (which Bell had developed in the early seventies to improve the writing of professionals at Bell) in a college setting. CSU's program utilizes four mini-computers, each with eight terminals and each capable of holding up to four hundred student papers at one time. Over the past two and a half years, five thousand students have used the computer writing lab.

Although the Writer's Workbench program does not address prewriting, it does, as Keifer described it, help students write.

1. Students transcribe their rough drafts into the computer.
2. *Learn*, an on-line tutorial, shows students how to use the program.
3. Lab monitors, though not trained writing tutors, are available to help students.
4. Students work through the Writer's Workbench list (originally a complex branching format, but reprogrammed by CSU) to edit and revise their papers:

— ORGANIZATION
— DEVELOPMENT
— DICTION AND "TO BE"
— VAGUENESS (an extended list of weak words, such as *thing*, *interesting*, and *fun*. CSU's research shows that such words occur at a rate of 2 per cent in the work of good writers, 8 per cent in the work of good *student* writers, and 15 per cent in the work of basic writers.)
— SPELLING
— CHECK (confused homonyms)
— PROSE (compares a given student paper to key features of twenty or more good papers)
— READABILITY (indicates if the student's paper is above the eleventh grade in readability)

— VARIATION (statistically measures stylistic elements like sentence length and sentence type.)
— SENTENCE STRUCTURE (identifies excessive passive use and nominalizations)
— PUNCTUATION (flags missing punctuation; does not correct comma splices)
— STYLE (indicates readability score, number of sentences, number of words, average length of sentence, number of four sentence types, inventory of verb types, number of sentences beginning with subject)
— ABSTRACT (checks for excessive use of abstract words)

Keifer offered these tentative findings:

1. Students do learn to revise as a result of using these programs.
2. Students using the program were better able to identify mechanical errors—65 per cent better in one comparison, 113 per cent better in another.
3. Based on an impromptu writing sample (scored on a nine-point scale), students both using and not using the computer made significant improvements in their scores. However, the computer writers improved *.5 more* than non-computer users.
4. Close to 75 per cent of the computer students said that the program added enjoyment to the course, and they found the computer neither difficult nor frustrating. In addition, 70 per cent said that they learned more about style and diction, and about 45 per cent looked forward to another comp course.
5. Faculty did not find the computer a timesaver. However, most faculty reported that they made more significant comments on their students' papers and graded more for style than they had previously. All CSU English faculty have students involved in computer-assisted writing, and only four of the twenty-eight full-time faculty have declined to revamp their courses to fit the assumptions and emphases of Writer's Workbench.
6. Faculty generally agree that students produce better writing and develop faster (i.e., improve more quickly) when using the computer. A few faculty noted, however, that some students became oversensitive to certain program features, such as the "to be" checker. One student managed, somehow, to turn in a 750-word paper without a single use of "to be" in any form.

CSU has invested about $150,000 in hardware, initially subsidized by direct student fees. Now there is no special charge; funds come from general tuition fees. The Writer's Workbench is available from AT&T Technology for two thousand dollars. This provides a copy of the program to be used in any way a college chooses.

Each session offered interesting information and some raised important questions. Ruth von Blum of the University of California, Los Angeles, presented a detailed analysis of the WANDAH program [see p. 3 in this issue of *inside english* for a discussion of this program in one of its field-testing schools, Allan Hancock College]. According to von Blum, who estimates that finding a commercial publisher for WANDAH will take four to six months and that producing it another six to nine months longer, WANDAH will not be available to interested users until March, 1985, or later.

Linda Bridwell, co-author of *Word Processors and the Writing Process*, spoke about the University of Minnesota program—a program that has made the assumption that computers are inevitable in professional writing and, thus, in college writing programs. In the first part of her presentation, Bridwell discussed the status of current research and development, currently available software (because the one-hundred-person English faculty at Minnesota cannot agree on a single wordprocessing program, they offer workshops on the various programs: WANDAH, WordStar and The Final Word), and Minnesota's near-term objectives (improved instructional software, improved range of wordprocessing packages, creating a computer environment for problem solving and other applications and improved training for both staff and students). In the second part of her discussion, Bridwell presented some of the hypotheses the Minnesota faculty have constructed about the writing process based on their studies and experiences. (Those interested in this will find Bridwell's book of special interest.)

William Wresch (University of Wisconsin), editor of *A Writer's Tool* (new from NCTE), presented a variety of programs currently available for the Apple IIe. Some help the student find a subject (*Brainstorming*, *Listing*, *Questioning*). Others aid the student in exploring a subject (*Crazy Contrasts*, *Trees*, and *Three Ways of Seeing*), organizing, revising, and analyzing style. Wresch is working on an approach that will allow teachers to modify some of the programs—for instance to add their own most objectionable "weasel" words or this year's "nonce" words and phrases. (As with all the programs Wresch described, this software focuses on eliminating weak material from a student's paper BEFORE a teacher has to read it.) This material will be available for Apple IIe through Conduit, a consortium that provides educational software at a reasonable cost.

Computers ARE a fact of our lives; they are an integral part of almost every business and profession, including education. To what use we put them in our college writing and literature programs depends on the answers we give to the questions we must ask—the questions posed above by Bill Smith. And, as Kathy Ramage asserted, we must be sure that we are doing the right things in our English programs BEFORE we decide to do them faster on a computer.

BUT WHAT ARE WE FIGHTING FOR?

(Continued from Page 8)

Take for instance the article on "Creative Imitation," which, according to its advocate, "stimulates an interplay between words and ideas and between the mind of the author and the mind of the novice that creates fresh, often astonishing results." Indeed, some people might judge the included sample imitations of Yeats, Faulkner, and Pynchon to be astonishing. However, I would still feel very uneasy presenting hese exercises to my own students. I cannot imagine any rationalel could give to them (and certainly *not* the one quoted above) that would make the assignment seem less pointless or less connected to most of their own interests and needs. For every student who responds ideally to this kind of task, twenty others would respond grudgingly, uncomprehendingly, and resentfully.

Another essay claims that Sentence Combining "increases the writers' fluency, promotes syntactic maturity and teaches grammar." But these virtues are presented only in the context of correcting and expanding kernel sentences taken from a book. Since it is unlikely that the goal of the whole course is to create another generation of editors, there will eventually come a moment, presumably, when the students will think up their own sentences. What happens then? If these exercises are going to be anything more than a way of passing the time, they will have to be integrated with real writing. How this is to be accomplished and what kind of writing it is that these exercises improve are matters left blank. Thus, the announced virtues of these exercises take place in a pedagogic vacuum and are, in reality, too trivial to genuinely help the "Shellshocked and Battle-Fatigued" teachers for whom the book is supposedly intended.

My point will be clearer if we examine what I consider the most valuable essay, a discussion of Mike Rose's teaching program at UCLA. Rose asserts an unambiguous purpose for Freshman English: to teach students how to write university papers and exams. He has, therefore, taken a sample of UCLA essay assignments and exam questions, analyzed the particular skills they seem to demand, and arranged a series of lessons and assignments to cover these skills. Unfortunately, the account of his procedure is riddled with the worst kind of educational jargon. Two authorities in "cognitive psychology" are mustered, and "schemata" and "super-frames" are ponderously brought to action, all to reveal that comparison/contrast, definition, classification, and something called "seriation" are good things. But the ordinariness of this should not blind us to its value. Mr. Rose's students will not confuse him with Miss Fidditch; they will know why he is making his particular demands upon them, where he is getting his standards of evaluation, and how the whole English course will help them. Those teachers who would criticize this approach as narrow and stultifying should check first with their own students. In fact, those who are seriously concerned with student morale might give their students an explicit choice of (a) writing model exams and papers, (b) improving their syntactic maturity, or (c) discovering a fresh interplay between their minds and Thomas Pynchon's.

Two of the more substantial essays present more complicated examples of the same difficulty. The first, "The Editorial Committee" by Jo Ray McCuen, presents a system for having students correct and improve their own papers in small groups. This has some intriguing possibilities, but once again the author has not adequately considered the fundamental goal: What kind of writing would this system actually promote? The intellectual and emotional adjustments required for peer evaluation, the human give and take, will create very practical experience for certain forms of writing, such as committe work or departmental reports. But it might be less useful for a writing context in which the author tries to display knowledge and personal analysis to a single, critical reader. It is true that under McCuen's system the teacher eventually reads some of the papers, but there is no doubt that the rewriting and revising, which McCuen regards as the most important aspects of writing, are stimulated by and addressed to the fellow students. The difficulty is that to improve oneself a higher standard is needed, and it is not clear that this is provided by one's equals.

Nevertheless, the obvious virtues of this method—direct feedback, sympathetic audience, etc.—might well be useful for some students. But which ones? Is McCuen presenting this as a procedure to rival Rose's in the teaching of academic discourse? Or is she recommending it as the most practical kind of English for students seeking AA degrees in computer programming? Once again, since the ultimate purpose is left vague and amorphous, it is difficult for us to judge genuine usefulness.

The other major approach is Jo An Simmons' version of Roger Garrison's one-to-one method. Since most teachers are already familiar with the theory, it can be summed up quickly. The first assumption, that writers learn best by actually writing, is undeniable. But the second, that therefore class time is best spent writing, does not really follow in that it assumes that class is the only place where students will write: a dangerously limiting concept. Simmons' version of the technique is not extreme and is presented in clear detail. But as proof of the efficacy of the method, she presents two exemplary samples, one approximately 250-word paragraph on the pleasures of tennis and a four paragraph, approximately 300-word essay expressing a preference for foreign rather than domestic cars. Teachers whose ambition it is to have students reach this level will find Simmons' approach useful. To me, the samples are definitely below English 1A standards, and, indeed, one of the common criticisms of the Garrison method is that it is better for remedial students than for university level students. However, I'm not sure whether Simmons would agree with this evaluation; I'm not sure whether she is presenting her results as a reasonable transition between illiteracy and, say, Rose's UCLA program, or whether she really feels that a smooth paragraph on tennis does fulfill all of her expectations for English 1A.

The ambiguity here is symptomatic. If we are in a state of educational crisis, if we are indeed—as the title suggests—involved in an actual battle for literacy, we need much more than new equipment. In the last few years American soldiers of all kinds have learned that modern methodology is no substitute for clear goals and dedicated values. Most of the embattled teachers to whom this book is directed have plenty of equipment—hardware and software. What's lacking is the sense of purpose without which we remain poorly paid mercenaries. *In The Trenches* makes no concerted effort to deal with these issues. Shellshocked and battle-fatigued veterans will read the whole book carefully without finding out what they are fighting for.

inside english

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December 1984

INSIDE
inside english

ECCTYC

Looks At Literature

One instructor uses film as an effective medium for teaching Shakespeare to community college students. ". . . careful study of the adaptation of play to screen can furnish many insights. . . . The play is still the thing, but a good Shakespeare film gives us new ways of understanding it."

Page 4

Another instructor finds television productions of Shakespeare's plays a way to translate the written text—the script—"into its rightful mode—a production."

Pages 8 and 10

* * *

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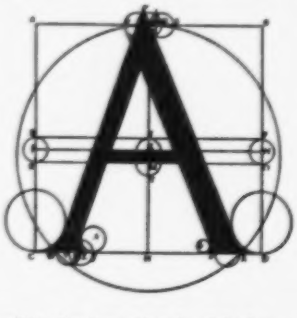
THAT FIRST DAY OF SCHOOL
American Literature and Literacy in Romania

By JANYTH FREDRICKSON
(Formerly with Imperial Valley College)

I've always liked the first day of school. It hums with collective energy and excitement, chaos and confusion, optimism about the year ahead no matter how the last one ended. This new year would contain these elements and a gypsy cart stuffed with who-knows-what-other surprises, I knew, as I buttoned my dress to leave the apartment.



This first day was at the University of Craiova in southwestern Romania, deep within the Iron Curtain. I had come here with my family as a Fulbright lecturer in English.

A week earlier the chairman of the Facultatea de Filologie had given me my official schedule of three courses with inauspicious names: Conversation III from 8-10 a.m. on Wednesday, Conversation II from 6-8 Wednesday night and Grammar II from 6-8 Friday night. In addition, I was asked to organize an English class for university professors and to staff the small American Library a few hours each week. The total was much less than the twelve lecture hours/forty total weekly hours required of the Romanian professors.

The Friday night class worried me. If these were like American students, they would attend neither in body nor in spirit at that TGIFing hour.

"No problem," the chairman assured. "They have classes on Saturday too. All students in Romania attend school six days a week." My seventh-grade son winced in sympathy.

The October morning was filled with cool sunshine and shadow when I left our second story apartment at 7:30 that first day. Across the parking lot a few junior-high-age girls in blue uniforms covered with neat, white smocks were sweeping the sidewalks around their school. Every early morning I had noticed children tidying up their schools, emptying baskets of trash, sweeping. All education in Romania is free, but cost-corners are cut everywhere. Maintenance is one of them.

People were already filling the streets to go to work, to buy bread and milk for breakfast, to get the freshest produce at the market. Most were on foot. Some squeezed into long, stuffed buses like liquid seeping into the cracks. A few got into compact Romanian or Russian cars, those few who owned cars and still had some of their monthly allotment of ten gallons of gas left.

I walked the mile to the university along a narrow main road. The caterpillar-like buses belched blue smoke into the cool morning. Old women wearing dark scarves hurried past, their plastic bags gaping with red and green peppers, cabbage, eggplants, carrots, celery leaves. Boys in blue school uniforms stood by street vendors and munched on sweet rolls, gulping the bright yellow soft drink called *cico*. Gypsies, neither romantic nor clean, but certainly colorful, darted past, often barefoot and toting dirty burlap sacks over their shoulders.

And, again, amused at my foreignness in this world, I felt like an imposter playing a role not quite real—a moving, thinking puppet in a jerky dance to a tinny tune. I controlled neither the beat nor the stage-time, but I was determined to give the best show I could.

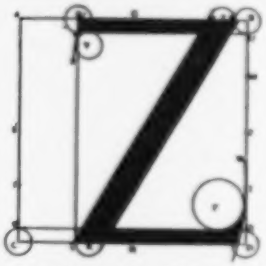
The main university building of Craiova is imposing. White and massive, it seems to leap out and up from the predominantly smaller nearby stuctures. Tall columns and stairs mark the main entrance (which is closed), and tiers of close-set windows ring the long rectangular building. Inside there are courtyards that cut the structure into sections, but disappointingly they contain only bare cement and piles of trash. In this pinched economy there is little adornment anywhere.

This Wednesday morning the stone and stucco halls buzzed with voices. Most students were just beginning to study although the official starting date had been 15 September, more than two weeks before.

"When does school start?" I had asked over and over throughout the summer, expecting an American calendar of precise dates.

"Probably the first week in October" was as close as I could get.

Come to find out, a type of "school" *had* begun 15 September and was just now ending. Busloads of entire classes—students and teachers alike—had traveled to the outer reaches of the country to spend two weeks helping harvest autumn produce on the state farms. They had slept on portable beds in converted bunkhouses and had eaten from a common mess hall. This field work was seen as a duty to the nation caused by rural manpower shortages and had been going on for the past few years. I heard no one complain, but then neither did I hear anyone praise the stint. It was, simply, a fact of life.



One other state activity took a bite out of that early school time. "Tomorrow is my first day of school," I had commented to a young man in the one-room American Library I staff. "What classes do you have tomorrow?"

"Oh, I don't have any. The girls have military exercises, so we don't have class," he replied nonchalantly.

Sure enough, as I mounted the stairs to my top-floor classroom, four pretty young women slipped down them in their military khaki pants and shirts, off to exercises. All students spend four hours one day a week for three years in this service.

"Do you learn how to shoot a rifle?" I asked two coeds.

(Continued on Page 3)

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Letters

Dear Editor

MORE ABOUT BERKELEY

In your June edition [XI, 4] you carried a notice of a resolution by the Directors of ECCTYC protesting the University of California's "unilateral decision to change the nature of English 1A-1B programs" (P. 5, Col. 4). Our English Department supports your position.

In principle we agree that feeder institutions deserve some conference, at the very least, before the university makes major decisions affecting our programs and our students. In practice we are faced with awkward choices. Most of our transfer students go to the state university system, with only a small number aiming for UC. The new requirements tax our ingenuity—particularly because we are a small college—in finding a way to satisfy both sets of students without squandering underfinanced resources.

Responding to your advice, we have withheld our response to Berkeley's request for information about how we intend to meet its demands. Yet we do not want to interfere with opportunities for our students. We are therefore asking you to bring us up to date on the status of your protest. Has the Articulation Council made any progress? Do we incur any risk in continuing to withhold our response to Berkeley?

Please keep us abreast of your progress. We would also appreciate hearing how other institutions are addressing this problem.

DAVID B. JACOBSON
Chairman, Department of English
Contra Costa College

A copy of a clip from a local newspaper [*Daily Breeze*, 3 June 1984] is interesting, especially when compared to the "response" (ECCTYC) received from Berkeley.

BERKELEY SEEKS COMMUNITY COLLEGE TRANSFERS.

The University of California at Berkeley wants more community college transfer students in order to make its student body more diverse and reverse a trend toward more lower-division students, a school official said.

Though UC Berkeley has long had a policy of giving preference to transfer applicants from the two-year community colleges, the number of those transfers declined 30 per cent from 1975 to 1981, said Kurt Lauridsen of the school's student learning center.

Meanwhile, he said, because of an unexpected increase in the number of freshmen, Berkeley's undergraduate enrollment is now 60 per cent freshmen and sophomores, rather than 40 per cent as envisioned in the state's Master Plan for Higher Education.

Lauridsen told the state Postsecondary Education Commission that Berkeley is seeking more community college transfers for several reasons, including a desire to increase enrollment of minority and low-income students.

He said 83 per cent of the community college transfers at Berkeley eventually get bachelor's degrees, a success rate at least equal to that of other transfer students. More than three-fourths of the community college transfers would not have been eligible to enroll as freshmen, he said.

"There is a growing awareness on the campus that accomodation has to be made for community college students, partly because of their diverse backgrounds," Lauridsen said.

You might want to forward this clip to UCB. Perhaps the "left hand" will contact the right in the shadow of the "Ivory" campanile.

HAROLD D. GRANTHAM
El Camino College

Notices

28 December 1984. **"The Scholar-Teacher at a Two-Year College: Strategies for Integration within the Profession,"** at the **ONE HUNDREDTH ANNUAL CONVENTION OF THE MODERN LANGUAGES ASSOCIATION.** 3:30-4:45 p.m., Calvert Room of the Washington, D.C. Sheraton.

This program was arranged by the MLA Department of English Programs. Presiding: James J. Blake, Nassau Community College (SUNY). Speakers: Barbara Bilson (Santa Monica College)—"Unrealistic Teaching Loads and Threatened Literature Sections"; F. David Kievitt (Bergen Community College)—"Promotion and Tenure Policies"; and Linda Ching Sledge (Westchester Community College)—"The Plight of the Community College Scholar." A cash bar will follow the meeting.

10-12 January 1985. **WINTER WORKSHOP ON TEACHING COMPOSITION TO UNDERGRADUATES.** Sheraton Sand Key: Clearwater Beach, Florida.

The second annual Conference on College Composition and Communication Winter Workshop is designed to provide additional professional development opportunities to teachers in two- and four-year colleges through a three-strand program of intensive workshops focusing on (1) Computer Applications to the Teaching of Composition, (2) The Composition Process, and (3) Technical Writing.

Lillian Bridwell (University of Minnesota), Sondra Perl (Herbert H. Lehman College, CUNY), and Leslie A. Olsen (University of Michigan) are the featured workshop speakers. A special feature of the workshops is a series of afternoon discussion sessions. The registration fee of $180 includes tuition, workshop materials, coffee service, a welcoming social hour and banquet, and two luncheons. Enrollment is limited to 150 persons. For more information write 1985 CCCC Winter Workshop; 1111 Kenyon Road; Urbana, IL 61801.

10-13 January 1985. **HEMINGWAY: A MOVABLE FEAST.** Key West, Florida.

This Third Annual Literary Seminar (cosponsored by the Council of Florida Libraries, the Hemingway Society, the *Miami Herald*, the Monroe County Library in Key West, and the Friends of the Monroe County Library) features Patrick Hemingway as the Saturday luncheon speaker, talking on "Papa: At Home in Key West." Other speakers include Bernice Kert (*Hemingway's Women*), Robert Stone (*Dog Soldiers*), and Charles Scribner, Jr., publisher. Participants will also tour the Hemingway house. Cost of the seminar is $100. For further information write Council for Florida Libraries, Inc.; 1700 East Los Olas Boulevard; Fort Lauderdale, FL 33301.

20-22 February 1985. **THIRTEENTH ANNUAL TWENTIETH-CENTURY LITERATURE CONFERENCE.** University of Louisville, Louisville, KY.

This conference, sponsored by the Department of Classical and Modern Languages and the Department of English, will feature Norman H. Holland and Bobbie Ann Mason. For further information write Elizabeth B. Clay, Conference Chair; Department of Classical and Modern Languages; University of Louisville; Louisville, KY 40292.

inside english Deadlines

March 1985 Issue:
Friday, 11 January
1985

ROMANIA

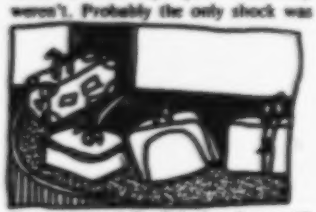
(Continued from Page 1)

"Well, of course," they replied, surprised at the question.

This widespread military training started after Romania's post World War II conversion to Communism. But struggle is not new. For two thousand years the fertile country has paid for its central location to invading Romans, Goths, Bulgars, Tartars, Turks, Hungarians, Germans, and Russians.

My Conversation III class at 8 a.m. was almost routine after the kaleidoscope of sights and thoughts on the way to school. In the classroom with students I was on familiar ground. At last.

"The class" turned out to be six very quiet, very polite young women who answered questions extremely well when called on and kept quiet when they weren't. Probably the only shock was



the amount of English they knew. "I started English lessons when I was fifteen," a twenty-three-year-old said with only a shadow of an accent. "I've been studying for the last ten years," another stated softly. The "least" proficient had studied English for five years.

They had qualified for the university through national exams and had selected or been placed into philology, destined to become language teachers, a diminishing priority as the government turns to technical fields. Still, these young women would be guaranteed jobs after graduation—somewhere in Romania. In return, they would be expected to work at the site assigned them for three years before considering a job change—or else pay the state back for the full cost of their education.

Their English was wonderful, considering that I was probably the second or third native speaker they'd ever talked to. But they had read books by most of our finest writers as well as seen many of our older movies. They knew, for example, who the stars of *Casablanca* were and had read Mark Twain and Faulkner and Bellow, of course (who has a Romanian wife).

Over the days I discovered, though, that they had no idea what "three strikes and you're out" means. Neither did they know that many American college students have part-time jobs or that we devour cereals of all kinds and colors. These facts weren't in their literature books.

"Tell me the name of one cereal that Americans eat for breakfast," I asked a most studious young woman. First there was a frown, then a quick smile of recollection. "Gruel," she answered proudly.

The two hours passed quickly. The students were timid to speak English to an American, yet warm and friendly. When class was over, one gave me three large red dahlias—stems up, flowers down, as is the custom here—as a welcome.

Already I had been advised not to give much homework. University students spend about *forty hours* a week in classes, and mine was considered less important than others. Homework, I had been warned by other Fulbrighters, would probably not be done.

"You must not have to do much homework for any class," I stated to the students, amazed at the volume of class hours.

"Oh yes, we do," they chorused emphatically. "Lots of it."

"But if you study one or two hours out of class for every hour in class, you would devote twenty to thirty hours a day to school!" I protested.

"Oh yes, we have to study very much," they insisted, avoiding the hour count. Still, weeks later, I don't know how many hours are involved in school. I have seen students at the movies, at football games, shopping, so their clocks must surely speak a different language from mine.

As the students were leaving, I heard a commotion of noises far down the hall. "The bread's here," a Romanian professor said on the run. This bread, I discovered, is a fringe benefit of much worth for the university employees.

Throughout Craiova there is one kind of bread. Lines twenty to fifty people long exist continuously at bread stores—when they are open. Hence, large slices of time are chewed up by the necessary staple. However, the university has a finer bread made especially for its students—and quickly snapped up each day by astute professors, administrators, clerical staff, and a few lucky undergraduates. It's good, fresh and quickly obtainable. I became the latest customer.

Library hours were next on the Day One agenda, and I had already begun them a week earlier. For two hours each day at specific times I opened the "library" doors and waited for customers. The one room housed about 2,800 books with a veritable hodgepodge of titles resembling a flea market in print. There were wonderful books, masterpieces and cheap romances, discarded college texts, old travel books left by former foreign lecturers, paperbacks literally about to come unglued. On another side a small bookcase housed old American magazines: *Smithsonian*, *Time*, *Newsweek*, *Good Housekeeping*, *People*, *New Yorker*, *Seventeen*—huddled in uneven piles on the shelves. The oldest were three years old; the most recent were six months. Some covers were off, and they all looked prematurely gray.

This was an oasis of Americana. Nowhere else in this city of three hundred thousand did English magazines or books exist, so there was a small but enthusiastic stream of American-idea seekers. Over the days I saw students majoring in languages, physics, medicine, mechanics, computers—along with professors, engineers, computer specialists, high school teachers, and doctors. Some entered and spent twenty minutes perusing the shelves without saying a word, while others came especially to practice their English. The old magazines, new to those who had never seen them, were read again and again.

Are there new magazines? Can you get journals about medicine? About computers? About technology? These questions were asked repeatedly, and I explained that subscriptions were impossible as the issues would probably never reach their destination in this magazine-hungry land. Instead, I, like the previous Fulbrighters, had to count on friends sending their old magazines in bulk. "I should get some, soon," I kept saying.

I have experienced no hint of censorship. But students claim a few books have disappeared over the summer, and others say tabs are kept on all Romanians who borrow books. Occasionally a new customer stoops to whisper, "This isn't my real name," when the registration card is filled out, and others insist the room is bugged. If these suspicions are true, they are also legal in Romania. I carry on, diplomatically.

One class in this long first day awaited me ten hours after the first one had begun. Already shadows clouded the unlit university halls and clusters of students stood by open, lighted classrooms. I sat at my desk in the high ceiling room and waited in silence, thoughts rummaging over the jostles of the day. I knew the days and months ahead would be exciting, thrilling, exhausting, confusing, depressing, like a year at my college in the United States, only poignantly more so. But to teach is to learn, and that is why my family had chosen to come to Romania for a year. The opportunity was singular.

By 6:20 I realized with surprise that these first-day students weren't going to show up. So instead of walking the mile back to my apartment at 8 p.m., I left at 6:40, a dark figure hurrying "home" along the unlit street.

The next day I told the chairman that no students had come to one class. He replied casually, "Well, sometimes they do that. But I'm sure they'll be at the next one."

And they were.

English instructors with M.A.'s, and especially those with training in ESL, are eligible to apply for Fulbrights in Romania and several other countries as junior lecturers. Stipends vary by country, but ours was adequate for all transportation costs, living expenses, and some extra for travel in Europe. The address is: Council for International Exchange of Scholars; Eleven Dupont Circle, N.W.; Washington, D.C. 20036.

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SHAKESPEARE'S NEW "BOARDS"
Welcome to the Globe: LRC 112

By **BRUCE ANDERS**
West Los Angeles College

What stars Marlon Brando, Richard Burton, Elizabeth Taylor, James Cagney, Diana Rigg, Olivia deHavilland, Lawrence Olivier, and Dick Powell? What was directed by Akira Kurosawa, Orson Welles, Franco Zeffirelli, Joseph Mankiewicz, and Grigori Kozintzev? And what has music by William Walton, Dmitri Shostakovich, and Felix Mendelssohn? Answer: the modern films of William Shakespeare—some of them. This semester my Literature and the Motion Picture class at West Los Angeles College is studying seven plays of Shakespeare through text, twelve feature films, and videotapes of three BBC productions. And though there were those who warned that the course was "caviary to the general," student enthusiasm and accomplishment have thus far remained high.

The focus of my course is Shakespeare and seven plays selected for study (*Romeo and Juliet*, *A Midsummer Night's Dream*, *Julius Caesar*, *Hamlet*, *Macbeth*, *I Henry IV*, and *The Taming of the Shrew*). Discussions center not on cinema appreciation *per se* but rather on the interpretive insights available from studying the choices made by the screenwriters, directors, actors, and musicians involved. Because the class is an audience as well as an academic assemblage, inquiry is often directed toward these cinematic choices and the questions raised by them.

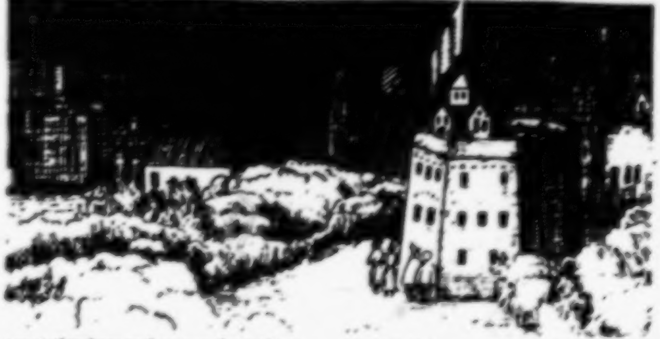
The two versions of *Romeo and Juliet* with which we inaugurated our semester-season are cases in point. A 1954 version, scripted and directed by Renato Castellani, was justly maligned by the critics for the liberties it takes with Shakespeare's play. And though a class member was quick to point out that Castellani's tampering puts him squarely in the Shakespearian tradition (the Bard himself greatly simplified the three-thousand plus lines in Arthur Brooke's poem), the screenplay stumbles in confusion in its attempt to improve on the fast and exciting pace of Shakespeare's script. What Shakespeare presents as an elegant plot filled with fateful ironies, Castellani alters in a misguided attempt to enhance the pathos by pruning the plot down to "the essentials." In this attempt, speeches are cut whole (Queen Mab and Juliet's first speech in I, iii), an invented scene is added, and the plot is altered.

In the earliest instance of Castellani's tampering, the Capulet's servant Sampson actually bludgeons to death Abram of the house of Montague (I, i). Castellani's intentions here were worth discussing, but a more profitable discussion developed around what was lost. Shakespeare's intention was to show how the "ancient grudge" between rival households had enveloped even their servants, who in this instance are parted by Benvolio before their bravado goes completely out of control. In a stroke Shakespeare introduces the essential elements of the quarrel in scene one, elements which Castellani loses: the hotheads, the peacemakers, and the brooding *potential* for violence. Lost too are the foreshadowing and structural similarities between this scene and III, i where Mercutio successfully kindles Tybalt's anger, and one of the peacemakers, this time Romeo, is drawn fatefully into the combat.

Castellani, operating like a barber trying to even out a lopsided haircut, takes a little from here and a little from there, combs out the plot in some new ways, and bravely brushes away the remnants of his mistakes. This may be bad movie making (It is!) but it's great matter for class discussion. After viewing only half the film, the class soon developed questions that went far beyond those on my handout, questions that covered both meaning and dramatic technique—all raised by Castellani's treatment of the original.

Having viewed the previous week the popularly successful Zeffirelli version of *Romeo and Juliet* (1968), the class had already faced the issue of cuts. Zeffirelli's cuts, the consensus ran, were understandable if not totally justifiable: cutting Romeo's scene with the Apothecary and the murder of Paris adds a purity of cause and a kind of "innocence" to Romeo's final moments consistent with the "flowerchild" tone of the lovers' relationship as realized in this picture. These changes help maintain the contrast between the old and the young that Zeffirelli seems to underscore throughout the movie. That contrast is vivified in both casting choices and the structure of the film, which becomes dark and menacing after the death of Mercutio. With a push from me, the class also inventoried Zeffirelli's use of symbolism—the persistent use of white (the fog, the shrouds, the handkerchiefs, veils, aprons, even the sun) and the circle (the duel, the dance, the mosaics on the church floor where the lovers are married, and, of course, the sun). Consideration of these choices led to a restatement of theme incorporating the purity and wholeness needed for true love to flourish.

In bringing Shakespeare to our campus in these film versions, my intention has been to use the audience's perspective as a departure for analysis. That my students seem to have progressed well in this respect is less a tribute to me than to the compatability of Shakespeare and the cinema and to the parallels between Shakespeare's original audience and this cinematic audience. Like Shakespeare's audience, we are a broadly based group—re-entry students, professionals, an actual English major ("fair Vestal throned by the West"?), and an assortment from many corners of our campus. We enter LRC 112, our Globe on Thursday afternoons (alas, having paid "only" $50.00 tuition, not one, two, or three pennies per performance), with high expectations. What binds us together are the same qualities Shakespeare's audience brought with them: a willingness to suspend disbelief "for the two hours traffic of our stage," an alertness to language and visual image, and a love of the well-told tale, especially the twice told tale. Because his audience often knew the essentials of the storyline before coming to the theater, Shakespeare relied on the power of his language and dramatic design and on the technologies of his times to create ghosts, storms, battles, pageantry, music, and madness to lift the familiar to the plane of the rare. In relying on our technology and on our cinematic re-tellers, we trust in the very same things Shakespeare's audience trusted.



Shakespeare films have much in common with the plays as they were performed nearly four hundred years ago. The bare intimacy of the Elizabethean stage helps account for the fluid action of Shakespeare's plays. Scene changes are unbound by distance or place, so the action moves freely from palace to wood, street to orchard, and inn to battlefield, much as scenes shift in today's movies. Such scenic mobility allows the audience to see the entire sweep of the action and creates an imagined (in the case of the original) visual context for it. A *Star Wars* episode confined to the Battle Star with off-stage action reported would be as limiting as *I Henry IV* confined to the Boar's Head Tavern with the Battle of Shrewsberry reported as off-stage action. Shakespeare, of course, relied on his audience's facile alertness to follow the scene changes for which he often gave only a line or two of preparation or explanation. Modern staging has sometimes attempted to compensate for audiences' diminished capacity to follow a shifting storyline with elaborate sets and lighting effects. But the end result of these can be a reduction in the actor-audience intimacy, a condition compounded by the vast spaces between stage and seats in some of our larger playhouses. The rapid alteration of scenes inside and outside Dunsinane Castle can be cumbersome to realize without modern sets, yet Orson Welles' breathless eighty-six-minute *Macbeth* moves with the driving sense of destiny Shakespeare intended.

Welles and other artists of the cinema have restored some of the actor-audience intimacy for modern audiences, and it is to this quality, I think, that students react most favorably. While movie technology cannot duplicate or replace the uniqueness of a live performance, it can move the playgoer to—or almost into—the action; thus a reflective moment, a tender exchange, an aside to one's conscience can be delivered to the audience with a naturalism uncommon on the stage. Likewise, broad stroke action—the duels, battles, murders—are likely to be more realistic than their staged counterparts. In a movie, the stage does not have to be scaled in the Shakespearean mode; dialogue, soliloquies, asides are freed from the physical requirements of the house. Close-ups of speakers and reaction shots, especially of faces, carry with them the visual clout to involve the audience on a very basic level.

Films are an effective medium for the presentation of Shakespeare, and careful study of the adaptation of play to screen can furnish many insights. A director's control over visual images, script, editing, and other aspects of a Shakespeare film encourages the student audience to return to the text of the play to test the movie's ideas against their own. The play is still the thing, but a good Shakespeare film gives us new ways of understanding it.

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A GREEN WORLD

By WILLIAM DECKER
College of the Sequoias

Knowing from information given by credible sources that thin volumes of poetry often get squeezed together in the "800" sections of our libraries and then do not get checked out much, I'd like to encourage you to at least taste some of the entries in one of those collections: *Resuming Green*. Once you start, you may well read the eighty pages hungrily, as I did; but if you choose to browse, you might try this menu.

For breakfast, grapefruit with sugar sprinkled on it: "He Didn't Even Know He Was A" gives us a comment on the misery of a hangover, deepened by pangs of divorce, but we also get a little humor as author Roland Flint introduces us to a pigeon identity that he will employ. Then "Aubade" takes us to the pleasantness of making love in the morning and a telling comment on poetry.

For lunch, try some laughter with "His Oyster," taking special notice of Middleton's cryptic end comment, which I won't spoil for you here. For after-lunch reminiscence, I'd consider something in his several religious queries; I liked "Follow." Then maybe a look at "Heads of Children" which considers patterns from our childhood showing in our behavior towards our own children.

At twilight—and thoughts of the ends of things—I'd try "No Sooner," dealing with the death of a friend, a shared experience many of us in our middle age are feeling now. Another is "Last Words," telling of the death of a friend's wife, but with a found strength in humor. Next, two of the most moving for me, "Tulip Tree," with the terrible hurting of recurring, sometimes unexpected, grief over a son's death:

I am out here in the bright,
  warm day liking it, and
without warning I miss my son,
  not only in the usual
ways but with a kind of wonder
  that it persists so hard
and long and that it is so
  physical, that I want to hold
and feel him in my hands and
  arms, and that my grief
at its worst still is something in
  my chest like the dreams
that go on hurting but you want
  them as all you have
left.

And a paired poem, "A Poem Called George, Sometimes," a pleasant memory of his young son Ethan's poetry, along with a realization about a poem of Flint's that still *must* be written.

For evening solace, I'd recommend the poet's recreation of a new friendship blooming into a joyful love, opening with "Shim" (a marvelous title) and progressing through the yellows of the several poems following, all singing Rosalind and what she brings to his life.

As a final thought before sleep, a reminder to "Say It," to speak the joy that we forget to express, so many times. And I guess that is the main reason I like this collection so much: the mixture of joy and grief that Flint intertwines, in the form and the content, feels true to my life.

☐ Roland Flint, *Resuming Green*, New York: Dial Press, 1983.

WIT AND WARMTH

By JEANNETTE WEBER
Santa Barbara City College

An evocative book of poetry has been published by Ken MacDonald, retired English instructor from Yuba College. Entitled *Late Autumn and Early Winter*, the collection is rich with the vision of one who has long felt and observed the natural world, both for itself and as analogy.

A wit and warmth permeate all the poems, and a lifetime of reading enhances Mr. MacDonald's form and perceptions without intruding upon them: his voice is clearly his own. From "Bread and Wine":

Our vats are all heart-redwood,
  seasoned well
but they are older now and stained
  with lees.

This spirit infuses the whole, ranging from love poems to thoughtful reflections to tributes like "For Emily Dickinson":

I saw a sparrow on the walk—
Asked had He marked the fall—
What was so diffident in life
In death not shy at all.

A dog paused momentarily—
Indifferently passed by—
Upon the wall a patient crow
discreetly turned his eye.

With this pathetic subsequence—
This irony of hope—
I grasped at fleeting confidence
that even art could cope.

All proceeds from the book are being donated to the Philip A. Griffin Memorial Poetry Award through Yuba College. Mr. MacDonald's collection is a pleasurable investment.

☐ Ken MacDonald, *Late Autumn and Early Winter*, Yuba City, CA: MacDonald Co., Publishers (Book Division, P.O. Box 909), 1982, 39 pp., $4.00.

A USEFUL GLOSSARY

By Maurice Dunbar
De Anza College

A Glossary of Literature and Composition by Arnold Lazarus and H. Wendell Smith is a revised and updated edition of the original book published by Grosset and Dunlap in 1971.

From "abbreviation" to "zeugma" the book shows abundant evidence of meticulous and conscientious scholarship, although it was disappointing that neither Zeno nor Zinsser was to be found.

In every craft, trade, business, profession, guild, society, lodge, or racket, a special vocabulary arises. We have thieves' argot, computerese, medical jargon, etc.. Hence it is only to be expected that the great ubiquitous field of literature and composition should have a glossary of its own. Lazarus and Smith have produced a thorough glossary.

The book is superbly organized. For example, under "Fallacies of Reasoning" on p. 117: "Most of the logical fallacies are treated in this handbook under the following entries . . ." and then follow about fifty examples. It is simple then to look up each of the fallacies alphabetically.

Which reminds me. I was impressed with the comprehensiveness of this reference book. The title, *A Glossary of Literature and Composition*, is, as a matter of fact, rather modest. The authors explain terms in research papers (cf. the five-page article under "documentation" beginning p. 93). They include "Library classification systems" (p. 171), "semantics" (p. 253), and a number of other vital topics not strictly "literature & composition".

This is the best book of its kind that it has been my pleasure to use. I have rarely tried to look up some literary term and not been able to find it there. For instance, I found the book's apt quotations useful when teaching the use of figures of speech. Under the topic "litotes," a quotation from Churchill makes that figure of speech clear: "My life, which has been long and not entirely uneventful. . . ." "Metonymy" (p. 188) includes "synecdoche" and the entry provides an abundance of examples. This is my idea of a truly useful book. Anyone could go through the terminology and look up definitions. This "handbook" (312 pages!) not only defines terms, but uses the lore of the human race to make points clear, to illustrate and illuminate. The erudition of the authors is employed to a purpose, never ostentatiously or redundantly. For an excellent example of that useful erudition, see the section under "mimesis" (pp. 189, 190).

One of the strongest features of the book is its treatment of terms in logic and argumentation. I have already mentioned logical fallacies. Let me recommend the section on syllogism (p. 280, *et seq.*). This is a five-page article complete with diagrams and is superlative.

The serious scholar, as well as the freshman English student, will find *A Glossary of Literature and Composition* very much worth the price. Many of the entries contain "reference" notes that give suggestions for further inquiry if necessary.

This book should be the *vade mecum* of the teacher of literature and composition. Recommendation: Buy it and use it.

☐ Arnold Lazarus and H. Wendell Smith, *A Glossary of Literature and Composition*, Urbana, Ill: National Council of Teachers of English, 1983, 312 pages.

PRESIDENT'S MESSAGE
Problems Yet To Be Solved

As I sit at my desk writing this column (in early October), I see no immediate end to the stalemate with Berkeley over their new English 1A-1B transfer requirements and their unilateral abrogation of existing articulation agreements. Dr. Alice Cox, Chair of the Articulation Council of California and Vice President of Academic Affairs for the University of California, scheduled a meeting on this issue for 5 October at Berkeley. Among those invited to attend are Carmen Decker, president of the Academic Senate of California Community Colleges, and Susan Petit of the College of San Mateo's English Department; Carmen requested ECCTYC's assistance in selecting an English instructor from the Bay Area to accompany her to the meeting, and Susan was the agreed-upon choice of ASCCC and ECCTYC's Executive Committee. Supposedly those invited to the 5 October meeting are to discuss the basic issues of disagreement with those at Berkeley responsible for the recent edicts. What the outcome of that meeting was is not yet known.

Dr. Cox has indicated to me that she intends to hold a second meeting, involving the presidents and/or representatives of the three English Councils and the chair and/or representatives of the Liaison Committee on English. To date, that meeting has not been scheduled. I would assume that it will be similar in nature to the 5 October meeting.

Dr. Cox seems to be doing everything to bring "interested parties" together. We must trust that her primary purpose is to effect a workable compromise, not simply to keep the issue away from the Articulation Council, preventing the Council from examining any university policies and procedures.

"I'm through competing with your love of the English language."

Another potential problem still facing us is the pending legislation on matriculation. If the Governor chooses not to sign this year's bill, we can be assured that a similar bill will cross his desk next year. Though we are sympathetic to concepts of accurate placement testing, directive course counseling, and informed career guidance, we cannot help but cynically think that we will be saddled with an all-inclusive matriculation package without sufficient funding to accomplish its aims. In this period of ever dwindling finances and serious instructional cutbacks, where will colleges find funds to augment less than adequate financing to initiate a mandated matriculation program? Whatever money is made available would better serve students if applied to instruction rather than assessment. Teaching, not testing and counseling, is our primary mission. What good will all the testing do a student if there is no room for him or her in the appropriate instructional program? What good will the best placement counseling do a student if there is no space for him or her in the proper classes? What is the end result of a superb career guidance program if there is no money to offer the proper instructional program to train the student for a career? We can easily end up with a new bureaucracy that will produce endless paper work for new layers of administration but that will not serve the best interests of our students.

In the wings we yet have the possibility of the legislature mandating statewide entry-level testing for English 1A. Though this possibility has been mentioned before, I can add nothing more to what has already been said. With the recent rush to consider already prepared bills and to adjourn for the real work of electioneering, legislators have seemingly delayed consideration of this matter until next session. If we can be certain of anything, it is that the legislators will have to develop a very cost efficient program if they expect the Governor to sign the legislation.

At the risk of oversimplification, I would venture that many of the problems and conflicts facing us stem from the very poor adjustment community colleges have made to state control, and the very poor adjustment the state has made to its increased involvement in the governance of the community college system. Unlike the University of California and State University systems, community colleges are faced on one side with ever present, deeply involved local Boards whose powers and authority have been severely curtailed, and on the other side with a remote, coldly efficient statewide Board whose powers have expanded far beyond its ability to comprehend differing needs in individual districts and on individual campuses. Few individuals have the ear of the State Board of Governors, and too often those few are self-serving representatives of a myopic view of the mission of community colleges.

About a year ago in this column, I asked the question, "Can we continue to slide downhill?" Unfortunately, the answer is YES. I become more and more convinced that there will not be an upswing until the collective morale of community colleges is bolstered.

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

——$ACRAMENTO $CENE——

Matriculation, Master Plan, and Massive Headaches

By GORDON TAYLOR
Yuba College

The biggest blow to the community colleges in California this legislative season was Governor Deukmejian's vetoing the matriculation bill (AB 2638, Campbell) that I reported on in the October issue of *inside english*. It would have provided $10 million to pay for the process in quite a few schools. The Governor has, as you may already be aware, vetoed a large number of bills that would have required spending about one billion dollars more than he said he wanted to. (He wants to keep about that amount in reserve to meet future contingencies.) He did say, however, that in this case he thought it better to discuss the whole idea of matriculation in relation to the grand review of the Masterplan for Higher Education, which is authorized by three bills that he did sign (also reported on in October's issue). His reasoning seems specious, say those who have been working on the process, since we ought to matriculate our students regardless of the outcome of the review of the Master Plan.

New bills will be presented to the legislature when it begins its new session in January. If the colleges are going to get the necessary money to matriculate their students, we need to encourage greatly the Governor and his staff. A few groups and our legislative advocates are lobbying, but they need help.

The Governor's opinion about the CC's is not known in any precise way, but his actions (allotments of money, suggestions for changes in the system, the bills he has supported and vetoed) definitely suggest that he doesn't view them very highly. We need to work on him and on his advisor for education, Dr. William Cunningham (1400 10th Street, Room 107, Sacramento, 95814). Convincing Dr. Cunningham (in addition to writing letters directly to the Governor) should probably be high on our list of things to do. He gave one of the principal talks at the statewide conference of the Academic Senate of the CC's last Fall in Los Angeles. He was not one of the more popular speakers at the conference. He remained calm, however, through the barrage of questions and criticism. The teachers at the meeting, on the other hand, put on quite an emotional display; not, I believe, the best way to explain our views to those who need to understand them.

Money, of course, will be the issue that it usually is although, presumably, SB 851 will be funded without too much fuss. The Big Questions now concerns the methods of paying for the CC's. Differential Funding is the current idea. It is not new, but is being pushed more and more to replace our old system of ADA. It would, theoretically, pay for each class, program, or whatever based on its actual or supposed cost; occupational science courses, for example, cost more than

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Literature and TV: A Powerful Alliance

By LLOYD THOMAS
Los Angeles Mission College

In teaching literature, I have found that television can be a powerful but dangerous ally. Just as Machiavelli cautioned his Renaissance prince to beware of the fickleness of mercenary armies, instructors must know when to call upon the aid TV can give and when to dismiss it—when to pull the plug and start passing out the pens and paper.

For three years I taught *The Shakespeare Plays*, produced by the BBC and televised over channel 28 and other UHF channels, for the Los Angeles Community College District. I was never actually on TV. Instead, like a modern Ariel or Puck, I was constantly in touch with the hundreds of students who enrolled each semester, contacting them by phone and by mail, through lectures and exams. The students watched six Shakespeare plays on TV, attended three two-hour lectures, read and studied the texts, as well as taking a midterm and final, both of which required four hundred to five hundred word essays in addition to fifty or sixty multiple-choice questions. The enjoyment and achievement of the students was in no way compromised by the TV. In fact, I believe the TV proved that it can enhance appreciation, sustain enthusiasm, and stimulate creative response. Furthermore, TV's potential benefits are not limited to the rather extraordinary and unusual circumstances of my multi-media class for the LACCD. For three semesters after we stopped offering the Shakespeare telecourse, I drove out to Cleveland High School, wheeled a TV monitor into a classroom, and taught Shakespeare in a more traditional setting but with results that were just as satisfying.

I feel TV is at its best in bringing us drama. With poetry and prose I have some doubts. For instance, while I think it would be wonderfully helpful for a TV series on Wordsworth to journey to the Wye Valley and the Forest of Dean, photographing the marvelous ruins of Tintern Abbey in order to help students appreciate Wordsworth's ode, that's largely a secondary aid. It would not really help students with the sometimes daunting obstacle of Wordsworth's poetic diction. Similarly, when fiction is dramatized and televised, it often substitutes pictures and images for language, with a corresponding diminution in the complexity of the literary experience.

With drama, on the other hand, TV transforms each student's video screen into a stage, where music, costume, stage movement, phrasing, character interaction, and the creative choreography of camera movement help the students remedy the imperfections in their own literary backgrounds. In addition, the TV translates what is essentially a script into its rightful mode—a production.

In the TV Shakespeare course, I was the intermediary, explaining the difficulties of the text, reminding students of Shakespeare's transformation of his source material, pointing out the innovations or shortcomings of the telecasts, and making sure my students

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SACRAMENTO SCENE

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mathematics and language courses. A Differential Funding Committee has been wrestling with the thing for some time now and can't seem to come up with a definite proposal. Too many people want the system to do too many things: to encourage full-time teachers over part-time teachers, to give incentives for the size of class (presumably small sizes), to define the relationship between teachers and managers, et cetera.

Meanwhile, back at Berkeley: as of this report, the dispute over the unilateral, arbitrary action of the College of Letters and Sciences at the University of California at Berkeley has not been resolved. The CLS does not appear likely to want to change its ways. When UCB changed back to semesters last year, the CLS altered the English 1A-1B sequence, the freshman reading and composition course. It now requires students to take both semesters to satisfy the breadth requirement, and each semester carries three or four units, or so the notice from the CLS says. That means, apparently, from what I can gather, that Berkeley's writing courses carry (since the Fall of 1983) four units, but UCB will accept courses with three units from other schools during the transitional period, Fall 1983 through Spring 1986. Beginning in the fall of 1986 all students at UCB will have to have completed eight units of writing courses with the prescribed content (see below). Whether, in the interim, it will assume that the three-unit courses provide the same content as its courses is not clear. Its notices are not as clear and informative as they might be. Perhaps some of the folks there could check into one of their own courses. The CLS wants the students to write eight thousand to ten thousand words per semester divided among six to eight papers—a fairly weighty set of papers; to read five different works, at least two of them book length. On its sample reading for English 1A and 1B, we find works such as Virgil, *The Aeneid*; Mill, *On Liberty*; Thoreau, *Walden and Civil Disobedience*; Kingston, *The Woman Warrior*; various of Shakespeare's plays; Jung, *Man and His Symbols*; and various and sundry: not exactly reading for a leisurely Sunday afternoon.

A great many people were upset by UCB's behavior since there is hardly another course in the state that comes close to demanding this much work, not even at other campuses of the University of California; and since, in addition, UCB and its CLS seem to be decreeing to everyone else how things shall be. We have said many times that any school (including dear old UCB) can set any requirements it chooses as long as it does not try to impose them on other schools. But UCB says quite clearly that all students transferring to UCB will have to meet their requirements. However, they made absolutely no attempt to articulate with the schools from which its transfers come. The fall Articulation Council of California got after Berkeley, which then agreed to delay the effective date of these requirements but did not exactly agree to negotiate or articulate any agreements.

The English Department at San Jose State University took what some might consider a fairly strong stand on UCB's action in a letter to the Committee on Reading and Composition [as quoted in full in "Letters," *i.e.*, October 1984, p.2]: " . . . we are no longer willing to accept the inadequacies of your courses as we have in the past. Despite your recent changes, three fundamental deficiencies remain: 1) Your courses are staffed by teaching assistants with no training in composition even after more than one year of experience. We come to this conclusion on the basis of our job interviews of many of those teaching assistants over the past eight years. 2) You have no common final essay examination or any other measure of course standards. 3) You offer no justification or research support for asserting, quite arbitrarily, that writing 8,000 words and reading 5 books necessarily improves writing skills whereas 7,000 words and almost 5 books does not."

ECCTYC at its Board Meeting last April passed a strong resolution on the matter:

Whereas, the University of California at Berkeley has chosen unilaterally to alter the unit value, the content, and the philosophy of its English 1a-b sequence, and

Whereas, this unilateral action has serious repercussions for colleges that transfer students to the Berkeley campus, and

Whereas this reorganization of English 1a-b was done in violation of acceptable articulation procedures, and in violation of already established articulation agreements,

BE IT RESOLVED that the English Council of California Two-Year Colleges join the Liaison Committee on English in condemning this action, and

BE IT FURTHER RESOLVED that ECCTYC voice its support of the position taken by the Liaison Committee in requesting that the Board of Directors of the Articulation Council take immediate steps to deal with this serious problem.

And now, UC as a whole, seems to have another project in mind: testing and placement in other colleges and universities. A group consisting of people from other, diverse groups in the university, but mostly from the University Committee on Undergraduate Preparatory and Remedial Education (yes, dear friends, UCUPRE), called together by Alice Cox, an assistant vice-president at UC, met with a few outsiders (some people from the CC's Office, the Academic Senate of the CC's) to wonder whether the CC students are being tested rigorously enough to gain entrance to transfer English courses. UCUPRE (sorry, folks) is worried about UC students who fail its Subject A test and go off to take their English courses at a CC while still enrolled at UC and satisfy both the Subject A and freshman composition requirements. UCUPRE will apparently take the matter up with the Articulation Council's English Liaison Committee (on which our own Jim Capracci serves diligently). We seem to be heading toward some kind of statewide placement tests for the CC's. It seems that the Academic Senates of the three levels of higher education will also discuss the matter. While, again, UC is worried (necessarily or not), it is at least, this time, involving those people in the discussions who would be affected. It may not have a choice, though, since the CC's would have to agree to give the tests and administer them.

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LIT AND TV

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received measure for measure what students in more traditional classes received.

Since my students spent more time with the TV than they did with me, the choice of a proper text was crucial. While I enjoy the Folger paperbacks with the facing page of glossary, explanation and occasional Elizabethean picture, I assigned Signet paperbacks because of the abundant critical and source material at the back of each volume. Quite understandably I relied on Nicholas Rowe, Samuel Johnson, William Hazlitt, Maynard Mack, Rosamond Tuve, Marchette Chute, John Dover Wilson, and Alfred Harbage to tutor my students when I couldn't be with them. I also think it's important for students to have quick and easy access to important Shakespearean sources such as Holinshed's *Chronicles*, North's translation of *Plutarch*, and the other much more obscure literary caves where Shakespeare mined ideas for some of his plays. The Signet paperbacks provide these things.

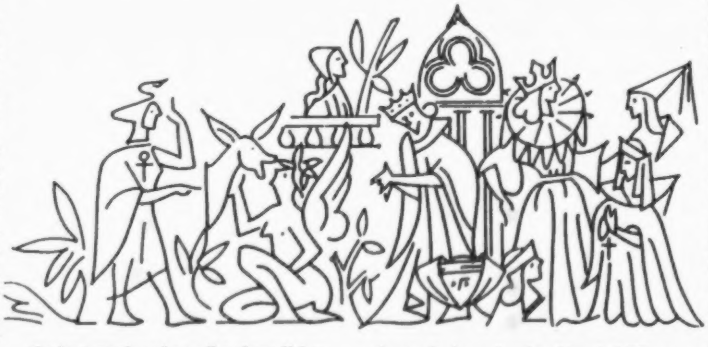
My students also needed a study guide. For the first two years of the telecasts, University of California-San Diego Extension and Coast Community College District prepared and commissioned the guide. Many of these articles seemed narrowly academic, however, and I was relieved when during the third season I got to prepare my own study guide for LACCD students. I felt I knew exactly what the students needed. Since I couldn't hope to rival the brilliant scholarship packed at the end of the Signet volumes, I confined myself to highlighting each play's major themes, recommending particular sources and essays at the back of the text, summarizing each play act by act so students could prepare for the telecasts, and providing them with sample multiple-choice and essay questions so they could gauge how well they comprehended the material.

I devoted a great deal of time to lecturing and testing students on the most basic and crucial types of literary wordcraft: simile, metaphor, synecdoche, metonomy, personification, alliteration, pun, oxymoron, and malaprop, as well as larger literary schemes such as irony and the multiple plot. I wanted students to get a full sense of the arsenal of literary devices Shakespeare employed to hammer life into his plays. I also recommended that students purchase (or at least consult) Alfred Harbage's *A Reader's Guide to Shakespeare* which journeys through fourteen plays noting just these things.

I was determined that my course should be enjoyable but academically rigorous. Since I had nearly 250 students taking each midterm, I didn't want to rely totally on essay exams; it usually took me a good two weeks to run through a set of papers, and I couldn't be absolutely sure that a B grade I'd given on Tuesday of the first week was certifiably less precise, pungent, and penetrating than an A grade I might feebly scrawl on the 250th essay late Friday afternoon of the second week. So I used multiple-choice questions to show me which students had really studied the play, paid attention to the telecasts, and genuinely knew the characters. For instance, if I gave the students the following quotation, "__________ sweats to death and lards the lean earth as he walks along," I expected them to know that Sir John Falstaff was being described. I also expected them to be able to identify "lards the lean earth" as a humorous use of alliteration and metaphor to depict Shakespeare's bacon-fed knight. If I quoted, "By heaven, methinks it were an easy leap/To pluck bright honor from the pale-faced moon,/Or dive into the bottom of the deep,/Where fathom line could never touch the ground . . . ." I wanted them to know that brave but heedless Hotspur was speaking. I also felt that they ought to be able to distinguish Hotspur's love of danger and genuine courage from that of a character who boasted, "At my nativity/The front of heaven was full of fiery shapes/Of burning cressets, and at my birth/The frame and huge foundation of the earth/Shaked like a coward," which is how Owen Glendower brags about his own bravery.

Of course, I also required essays at both the midterm and the final. These really showed me the depth and sensitivity of my students, giving some indication of just how effective the telecourse had been. I included some of the typical analytical questions which have vexed Shakespearean students for centuries. For example, I fell back on the old standby which goes, "Discuss the four different courtship patterns which Shakespeare presents in *As You Like It.*" Obviously, I hoped that my students would knowledgeably inform me about the role reversals which enable Rosalind and Orlando to reveal their innermost thoughts, the element of chance and "love at first sight" which unites Celia and Oliver rather late in the play, the woeful inadequacies of the courtly love system which pits a capricious and cruel Phebe against a languishing Silvius, and the barnyard lust which attracts Touchstone to Audrey.

But I soon sensed that the telecasts were increasing my own insights into Shakespeare's plays, and so I also included some questions which allowed students to express some of their own creativity. In the high school class where we finished *The Tempest* in mid-June, just before seniors graduated, I asked, "In the festive atmosphere preceding their return voyage to Italy, all the characters assembled on Prospero's island gather for a yearbook signing party. What sorts of comments would they write in each others' books? What, for example, would Caliban write to Stephano, or to Miranda? What would Prospero write to Ariel, or to his once treacherous brother Antonio? How long a sermon on the evils of alcohol would Gonzalo deliver to Trinculo?" Instead of asking students to comment upon the nature and extent of the reconciliation achieved in Shakespeare's valedictory romance, I gave students the opportunity to actually create, and demonstrate that joyous mood.



Along the same lines, I asked students to become drama critics in their own right: "As Kent Clark, drama critic for a large metropolitan newspaper, you've just returned from an opening night performance of *The Tempest.* Write a review of the production you've just seen, commending certain actors for the admirable way they fulfilled their roles and castigating others for not living up to the demands of Shakespeare's text. You may also wish to discuss innovative or particularly effective scenery and staging." Since our culture of instant analysis and instant replay has made us all into most unforgiving critics, my classroom erupted into a roomful of caustic Martin Bernheimers, who regaled me with their opinions on loathsome, froglike Calibans; stinking Stephanos; doddering, garrulous Gonzalos; simpering Mirandas. In some productions Alonzo was a CIA puppet, and in others Prospero plotted revenge like a mad scientist. Here again, I was able to ask them to respond to the play not as a static text, but as an artistic whole which included music, staging, voice, and acting.

Dealing with the more adult class in the LACCD telecourse, I stole an idea from Boccaccio, asking students to respond to the following question: "In one of those coincidences which can occur only on an exam, imagine that all the married couples from *The Taming of the Shrew* and *The Merchant of Venice* wind up in the same fashionable hunting inn, situated in the rolling campagna just outside Padua. Early one morning, according to an unfortunate Renaissance custom, the men ride away to chase wild boar, and the women are left behind. While thus separated, each group begins telling stories and comparing notes about how and why they got married. Focus your attention on either the male or the female group and construct conversations in which two or three characters discuss and compare their courtships, marriages, and any problems which may have arisen since their nuptuals."

I received some very wise and thoughtful responses to this question: Still fiery, but also demonstrating a mellow maturity, Katherina commiserated on Portia's having to sit idly and watch her suitors choose from the gold, silver, and lead caskets instead of being able to verbally skirmish with potential mates and discover their potential flaws and personality quirks before marriage. Portia countered that marriage is a gamble no matter how you look at it and that since Bassanio was willing to "hazzard" all he had on her, she felt his trust demonstrated they would be happy together no matter what obstacles they might later have to overcome. Shylock's daughter Jessica sadly added that disobeying her father's wishes still caused her regret. One paper that I received was truly touching. This student author showed the once-shrewish Katherina, conniving Bianca, and the patient and demure Portia chatting while their children played. The remarkable thing was that the behaviour of their offspring reflected the bliss or strife that Shakespeare had indicated in his play. For instance, the coy, teasing Bianca and the dapper, superficial Lucentio had produced a wickedly mischievous little princess who always tyrannized her playmates. In contrast, the children of Petruchio and Kate (they'd had two: a girl first and then a boy) were mutually helpful; in fact, the older daughter helped her young brother when his cousin (Bianca's spoiled brat) picked on him. This ability to take Shakespeare one generation further showed the student had truly grasped the point of Shakespeare's plays—that a successfully resolved comedy is the beginning of a new and hopefully better society, where differences and conflicts are transcended, not perpetuated.

Based on student responses like this, I feel confident that TV can play an important role in making the study of Shakespeare more effective, more convincing, more stimulating. But it is the teacher's job to channel this new source of energy so that the students see TV as a means towards understanding Shakespeare and ultimately themselves better, and not as an end in itself. Harking back to Machiavelli, I feel that once TV has helped students conquer a scenic bit of Shakespearean countryside it's time to pay off the mercenary, send it home, and rule the land ourselves.

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO YEAR COLLEGES

inside english

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INSIDE *inside english*

ECCTYC

Looks at Developmental Writing

Basic writers need to know that writing can be fun. One instructor's offhanded assignment in place of an excuse for an absence turned into a writing idea that yielded positive results.

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After watching the conventions and the Olympics on television last summer, a Laney College instructor reflected that students may feel as "turned off" as she did by "intrusive or irrelevant commentary."

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See if you can name the works of literature hidden in the sonnet on

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If you need help, the answers are on

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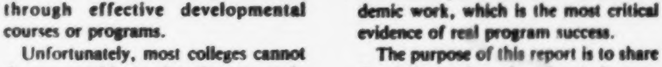
BUTTE COLLEGE STUDY Measuring the Effect of Developmental Writing

By GEORGE R. BOGGS, Ph.D.
Associate Dean of Instruction
Butte College

It should come as no surprise to those of us involved in community college education that developmental study programs are the fastest-growing college and university programs in this country. John Roueche, George Baker, and Suanne Roueche, at the University of Texas, found in their 1982 national survey that remedial and developmental programs are now swelling to accommodate students with the best academic records because even they are lacking in basic skills abilities. Virtually all community colleges in the country have developed remedial courses for academically disadvantaged students. In California community colleges, 45 per cent of the enrollment in English is now in remedial reading and writing courses.

According to the California Postsecondary Education Commission (CPEC), the cost of remediation for the California community colleges in 1980-81 was at least $66 million, with the state serving as a major contributor. This large demand on state resources comes at a time when community college funding and reform are the focus of attention in Sacramento. "Academic floor," "accountability," and "evaluation" are becoming the watchwords of those who believe that we have strayed too far from the basic mission of the community college.

Under these circumstances, the stage is set for a short-sighted economic solution to the problem of academic unpreparedness. Certainly, restricting access only to those who are most prepared would raise academic quality and might satisfy those critics who complain that they should not have to pay again for students to learn what they should have learned in their primary or secondary education. However, closing the open door runs against the basic philosophy of the community college concept. Access to a better life through education is fundamental to our democratic egalitarian values. Serious students who lack basic skills abilities should be guaranteed access to a college education through effective developmental courses or programs.



Unfortunately, most colleges cannot document evidence of student success in their remedial courses and programs. In their 1977 national study, Roueche and Snow found that most colleges could not even report how many students completed required remedial programs. Still fewer knew how many low-achieving students persisted from remedial programs into regular college courses and with what success. In a great majority of the institutions they studied, evaluation was nonexistent. Colleges appear to be so busy trying to meet the needs of their students that they do not evaluate the efficacy of their efforts.

In their study, *Promises to Keep: Remedial Education in California's Public Colleges and Universities*, CPEC found that evaluation of remedial courses and services in California has, likewise, been lacking. This finding prompted the commission, in February 1984, to convene an intersegmental conference on evaluation of remedial programs in postsecondary education. The purpose of the conference was to assist the three segments (California community colleges, the California State University, and the University of California) to develop a rigorous model of program evaluation which would employ certain common criteria and vocabulary to insure comparability across the segments.

This purpose met early resistance from many of us in the community college segment who believe common intersegmental criteria would be inappropriate. Perhaps common criteria could be used in institutions which share a common mission and common students, but this is hardly the case. Nonetheless, there is a definite demand from the State for us to prove the effectiveness of our remedial and developmental courses and programs. If we are to preserve open access in community colleges, we will have to prove we are doing what we say we are. If we are to avoid the imposition of an inappropriate model of program evaluation, we must generate appropriate models from the field. Collection of data must go beyond remedial program completion to measure performance in further academic work, which is the most critical evidence of real program success.

The purpose of this report is to share the design and results of a study completed at Butte College in March of 1984

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Letters

Dear Editor

WHAT *ARE* WE FIGHTING FOR?

We all owe Mark Hawkins a note of thanks for his review of *In the Trenches* ("What Are We Fighting For?") in October's *inside english*. In fact, in the interest of English education, ECCTYC should derive *i.e.*'s fundamental editorial principle for the next several years from Hawkins' review: *i.e.* accepts only articles addressing the purposes of our discipline.

English teachers define themselves against this central lacuna every day—alone, where aporia luxuriates. Admittedly, we bring on much of our own loneliness, defending ourselves from the gutted collective life of our colleges. But the isolation is no less painful for that. Little in our professional environment provides any sense of purpose. Our students, coming to us from various vacuous environments, have only the haziest ideas of college writing or of writing of any kind. Our colleagues from other disciplines, almost all gone to computer graded texts and to the track for their workouts, see us as hurdles for their students, practically the only teachers who regularly require carefully written English. In the world for which our students prepare, company executives and personnel officers give lip service to the need for literate employees, but few managers share our definition of *literate*. And even some professional writers—many local newspaper columnists and editors—exhibit styles and habits of thinking that most of us find unsuitable as models for our students.

To be honest, I doubt that an institutional scrutiny of our purposes, in the present context, would achieve much. On the other hand, several times a year *i.e.* could provide a dialogue on direction for teachers who every day feel a little more lost.

And most importantly, the dialogue would take place, as a source of direction must, outside our texts, our offices, our colleges. Hawkins' attention to Mike Rose's UCLA program is a case in point. Rose apparently understands the futility of trying to find his purpose in Edward Hoagland, George Orwell, Milton—William Safire. Purposes are never intrinsic to the objects of academic study. A composition teacher, like any other, must assume an aim. Rose finds his in the ideas that teachers in other disciplines in the university hold about the educated uses of language. No matter the university, as a source of purpose, those ideas are possessed of clear strengths and weaknesses.

Regardless of its worth in a university, however, Rose's model does community college teachers little good. Few of our students transfer to four year schools of any kind. Fewer actually receive the kinds of assignments and face the expectations for which Rose would prepare them. And if I try to draw the purpose of my composition class or model my assignments after those my students receive from other classes at De Anza College—or any other two year college in any state, I will discover more likely the institutional insignificance of my discipline rather than a sense of purpose.

Writing—or reading for that matter—as English teachers think of it, does not carry a lot of weight with the community college community. If it did, college leaders would not look constantly to local business for their purposes. They would not define success by the degree to which their schools satisfy "perceived" community needs.

They would instead work to teach our communities to discriminate, as Ursula LeGuin wrote, among "what is necessary, what is neither necessary nor destructive, and what is destructive." Even following Hawkins' example, *i.e.* will surely not create the change our colleges need, but in the absence of a clear source of purpose, a continuing dialogue about purpose may provide precisely the illusion necessary for English teachers to go on fighting.

GARY J. CUMMINGS
De Anza College

DEFENDING THE TRENCHES

"But What Are We Fighting For?" [*inside english*, October, 1984, p.6] raised thoughtful questions about the purposes of teaching composition, often to students whose "desires and motivations" are not in harmony with the teacher's. Clarifying purposes is always valuable. But the author indulges in the amusing game of attacking one book because it isn't another book, one he wants to or needs to read at the time. *In the Trenches* very rapidly ran out of print—a statement about teachers' alleged lack of need for new teaching ideas.

Mark Hawkins accused the book of not addressing itself explicitly to the purposes of writing. This job has been done by many excellent writers including Ann E. Berthoff who calls writing the "making of meaning;" by Ken Macrorie who sees writing as a means to self-honesty; by Ira Shor who views it as a means of empowerment, especially for the working class; by Joe Williams, for whom writing slows language down so we can learn to use it with "clarity and grace"; and—at great length—by James Kinneavy whose *A Theory of Discourse* meticulously describes the various purposes of all discourse, particularly composition. All of these works were reviewed at some length in *In the Trenches* and are well known in the field.

What the authors of the text intended was to pass on to colleagues teaching methods which they found truly worked in the classrooms—for many different purposes. Remedial to quite advanced students were freed to write and challenged to write better through modeling, editorial committee work, the Garrison method, tutoring, imitation, and sentence combining.

Hawkins writes well and deserves a forum for some of his larger questions, perhaps really not questions of teacher purposes but of student motivation and of our needs to discover student purposes and to harness student energies for this extraordinarily difficult task. But there is little point in asking writers who wrote a book for one purpose—detailing specific classroom ideas—to be simultaneously writing another. Incidentally, another book also published out of UCLA's Office of Academic Interinstitutional Programs lacks no specific statement of purpose, even in its title. *The Shortest Distance to Learning* edited by Jo An Simmons, is directed to the needs of teachers of other disciplines who will find very specific ways to have writing serve content and lead to deeper learning.

My compliments on an extremely interesting issue and, of course, on the review of UCLA's WANDAH, another teaching tool we're very excited about.

PAT TAYLOR
Office of
Academic Interinstitutional Programs
University of California, Los Angeles

IT'S NICE TO HEAR

The journal continues to be really excellent. I'm very proud to share copies with the Foothill President and Dean of Instruction. My teaching colleagues also have many good things to say about *i.e.*

I was pleased to see two instructors from Foothill published in the October 1984 issue: Mark Hawkins and Jackie Carr.

NAYAN MCNEILL
Chair, English Department
Foothill College

Notices

JOURNAL OF BASIC WRITING

After a two-year hiatus, the *Journal of Basic Writing* resumed publication with the Spring 1984 issue. A Spring 1985 issue is available, and a Fall 1985 issue is in press. Authors are directed to send a self-addressed, stamped envelope for style sheet and editorial statement and call for articles.

For subscriptions ($8.00 for two issues/year) write Journal of Basic Writing, Instructional Resource Center, Office of Academic Affairs, City University of New York, 535 East 80th Street, New York, NY 10021.

NCTE SEEKS MANUSCRIPTS

The NCTE Committee on Classroom Practices in Teaching English invites college instructors to submit manuscripts for the 1986 *Classroom*

(Continued on Page 12)

THE STUDENTS' RIGHT TO RESPOND

On Watching Conventions and Olympics

By MARLENE GRIFFITH
Laney College

Watching the conventions and then the Olympics last summer, I became surprised at my own anger. Not at the events, but at the "commentary," at commentators who instantly talked 1988 strategy when I wanted to hear more about the ideas from the podium, who asked finger-pointing questions that went for show rather than substance, who with relentless voice-overs stereotyped feelings I had just seen. I walked out of the room. Once I turned off the set. But as a teacher, I also felt a new empathy with what students must suffer more often than we care to recognize, when their own absorption and reflection get interrupted by what must seem—at that moment—our intrusive or irrelevant commentary.

I teach at Laney College in Oakland. All of my students are adults—some university bound, some in vocational programs, some catching up on basic skills. They range in age, in ethnic and social and economic background, in competence and confidence. In other words, they are the community college students we all know.

I have learned one sure step, true for all: if I want students to think and not simply accumulate new information and skills, I need to let them process new material in their own words; I must allow them enough time to reflect and try out on their own responses to what they read and hear, and let them do that before I come in with an "expert" interpretation. Once the individual mind has begun to make and trust its own connections, then what others—including expert others—have thought or think becomes interesting, stimulating, perhaps even disturbing. Not before.

Take Nancy, for example, a young mother newly returned to school. In response to Ophelia, she writes:

> "The first time I read [*Hamlet*] I was fourteen years old. At that time I was captivated by the doomed romanticism of the play. I think I modeled myself on Ophelia for years, fragile, confused in love, flirting with depression and suicide. Now it's difficult for me to understand the attraction of insanity, so perhaps my flirtation with it brought me close enough to understand that its beauty is only an image in art. Perhaps times have changed enough that young girls would choose less destructive role models. Ophelia is a destructive image to pattern oneself on, a character who never emerges from the chaos of adolescence into a person, but remains a potent image."

See who is doing the processing, and you will see who is doing the learning.

Another student, in response to questions of nuclear proliferation, writes, "I can't come right out and answer those questions bluntly, but I think I have something to say." I take this to mean: I have a hunch; I think I have some ideas; give me some time to work them out.

We make our own meaning by how we put together what we see, hear, read, in short what we experience. It's what we ourselves select and connect that makes the map in our minds.

Read *Little Red Riding Hood* to a group of children, and each will make his or her own images—how Little Red Riding Hood looks, how the big bad wolf looks. Ask a black or hispanic or an Asian child, and chances are Little Red Riding Hood looks black or hispanic or Asian. Children hear the words. They make their own images and so put their minds to work on their own interpretations. Most likely they will fuse their own experiences with what they perceive. The illustration, the television cartoon, these are someone else's interpretations. They ignore the child's own image-making capacity and the child's own experiences.

Ideas are images of sorts, except we call them concepts. Just as the child needs some time to picture Little Red Riding Hood and the big bad wolf, so do adults need some time to fit what we hear or see into our own mental maps.

But I am recognizing in this time of televised political and athletic super-events how rarely we are given that time, and so how rarely we are permitted that initial autonomy of mind. And I realize how angry that makes me; it turns me off. Do I as a teacher fall into the same trap? How often do I do this to my students?

A politician speaks, and immediately we are bombarded by someone else's commentary. We read a play; how quickly do I "interpret"? When the ready-made interpretations come so fast, we learn to wait to be told.

When commentators focus too exclusively on celebrity status or strategy, they give a false significance to a substitute reality. And as this substitute reality becomes more and more shallow, we get more and more frustrated and more and more passive. I don't think the interpretations I stress in class are shallow or trivial, but perhaps they are peripheral to what is initially important to the student. Perhaps it's hard to concentrate on Hamlet's conflict if what really matters is Ophelia. Perhaps my students, too, get more and more frustrated and more and more passive, or more and more accustomed to accept the "expert" reading as theirs.

In the Olympics, even before a runner crossed the finish line, the voice was already speculating on medals and national honor. Win at all costs, whatever the race. When I talk about a student paper in terms of the grade—Is it a C+? How can it become an A?—am I doing the same thing?

Television coverage of big events is becoming powerfully undemocratic. When an image or response is made for us, it's indoctrination. Only when we make our own response and trust in our capacity to do so, does the democratic process get support. And last summer I rediscovered, again, how true that is for our work. Only when we trust in our students' capacity to respond and find their own thoughts do we support their independence of mind.

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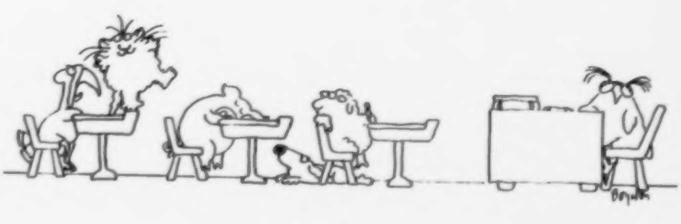
WHAT I DID WHEN . . .
Excusing the Inexcusable

By GARY BUDD
Modesto Junior College



We hate excuses, both giving and receiving them. They drain us because we know they are often more deftly delivered with lies—from innocuous exaggerations to wholesale manufacture of fake and gravely ill relatives—and because both creating and enduring excuses are thankless jobs. I seldom ask for excuses (not for "real" ones, at least) and usually would rather not hear them. Still, students insist on explaining, and, strangely, it is always Something Valid that has obstructed a Sincere Student's Education. Not once have I heard a ruthlessly true explanation: "Last Wednesday when it was time to leave for class, I was eating potato chips and watching *General Hospital*, and I thought, 'Composition is a crock, anyway.' " I do hear the word *hospital* quite commonly, though; elementary ESL students rely on it and *doctor* in the first ten seconds of their unsolicited excuses.

Admittedly, listening to excuses is a minor pain, but because they are irksome, I immediately loved the perverse logic of the excuse assignment: Gary Short, a colleague at Modesto Junior College, said he had asked his students to write, as an essay topic, an entirely false excuse for a missed class; he asked for Russian ballerinas, the CIA, bank robberies—anything but flat tires and sick uncles. That afternoon, on a whim, I told my basic writing class that henceforth an "excused absence" would count as half an absence and that to get an absence "excused" a student would have to stand in front of the class and read a two-page lie, the more outrageous the better.

About a week later I had forgotten about giving the assignment when a woman raised her hand and asked to read her excuse. She had been struggling with her umbrella in a recent rainstorm, she said, when she was wafted to Hawaii where she landed in a mixed drink. Regularly, before I had unpacked my satchel, someone would say "Joe has an excuse" or "Let's hear Dawn's excuse." In four classes now I have been greeted by basic writing students eager to read and to hear excuses like these:

> . . . The entire SWAT team had been called in, and the convict was showing no signs of breaking down.
>
> I began to push my way through the crowd. I knocked the police sergeant down and walked right up to the criminal. I began to remind him of his responsibility to his parents and to his pet cockroach, and that he should be a law-abiding citizen.
>
> My talk began to get through to him, especially the part about the cockroach, and he began to cry . . .

Lupe Lopez

> . . . We live in Loomis on a few acres, which means we still have well water. So I was in the shower whistling as I was lathering all over. Then before I rinsed, there was a loud noise and the water stopped. Panic set in . . . My father went outside to check the circuit breakers and the pump. He found the pump very hot and the circuit breaker on. I was starting to get sticky . . . Our closest neighbors live down the road a couple hundred yards, so I got my thongs and wrapped a towel around me . . .

John Barr

> . . . Hours later I was standing down at the bottom of a huge pink marshmellow mountain. We started climbing but we kept sinking. Finally we reached the top and saw a city full of marshmellow people . . . We came to a campfire . . .

Dede Mayfield

But these excuses do much more than spur lively writing and exuberant sharing; they make the classroom atmosphere healthier. When a student stands to read a paper, I take a seat in the class, and we laugh together and make ritual mockery of the adversarial why-didn't-you-do-your-homework? syndrome. The satire, at times, gets thick:

> . . . While I was getting out of the car, a mob of reporters wanted to talk to me. I told them that I had to go because I didn't want to miss my English class, but they wouldn't take no for an answer . . . I knew I had missed class and thought to myself, "my teacher must be crying by now . . ."

Isabel Maciel

> God said, "Are you going to pray?"
>
> I said, "Yes, tomorrow, I'm driving home tonight."
>
> He said, "No."
>
> "No? What do you mean, no?"
>
> God said, "Leave now. You must pray tonight too. Yom Kippur is for asking for forgiveness, and you need more than one day."
>
> I said, "God, I'm sorry—I just can't leave now. I have English next period—I just can't miss."
>
> . . ."You'd argue with God? I have the power of life and death . . ."

Suzie Silverman

Attendance is important, and I keep track of it. But the rollbook consequently becomes a type of negative reinforcement which slightly tarnishes motivation, as does an assignment to get to page 127 by Wednesday, even in a text that students may have wanted to read. "Excuses" help reverse this trend; even as students miss class, they are creatively involved with its subject—composing.

One last benefit: these excuses are a bit like Rorschach tests. Preoccupations virtually froth into the daylight. As we hear from one man excuses about packs of dogs chasing him into his car, mice and snails sharing his dank prison walls, snipers following him on the freeway, we get a peek at his bad-dream material, his sense of being hounded and caged. As we hear again and again from one woman stories of being swept up by the wind and of jet flights to visit movie stars, we get a sense of her new freedom in being away from home for the first time—and of her difficulty staying grounded amidst it.

Often recurring motifs emerge in a string of excuses as in a series of paintings by one artist:

> . . . There was a message on my door saying, "If you want to see Gumby alive again, report with two bags of lemon drops and a can of Mountain Dew to the lobby in ten minutes . . ."
>
> . . . Once in the kitchen, my cucumber abductor shoved me against the wall. I looked up. Across the room was a variety of domineering vegetables with ladies of cucumber dressing in their clutches. (Flashes of eating my salad each night with cucumber dressing entered my mind, and I wondered, "what will I be eating tonight? Fruit salad?")
>
> . . . as I was getting psyched to write my essay for class, I ate a Twinkie with pink filling.
>
> The next thing I knew I was standing in my nightgown, looking across the room at the President of the United States . . . Now the real question was why was there a gun in my hand? What was I doing? I couldn't kill Ronald Reagan. I might go to jail.
>
> Against my will, I felt my hand rising and pointing the gun at Ronnie. I tried to fight what was happening—it wasn't me, it really wasn't me. As I pulled the trigger, pink Twinkie filling sprayed out . . .

Heather Gower

And, as groups of artists are influenced by one another's work, students, inspired by one another's excuses, begin to adopt new lines of fantasy, to discover new types of reverie. And the process is useful for me: I think I learn more about where missing students have been from their lies than from their "real" excuses.

AUTHOR'S NOTE:

[This] writing assignment . . . at once deals with the problem of absence and helps to boost classroom morale. Gary Short, who came up with the idea and who is now teaching at CSU Sacramento, tells me that it is being used widely up there. *i.e.*'s readers, community college instructors, might use this assignment even more widely, since we have so many of the basic writing students to whom, I think, this assignment is best suited.

BUTTE COLLEGE STUDY

(Continued from Page 1)

which provides evidence of the effectiveness of a developmental writing course. The study focuses upon the comparative persistence and achievement in a subsequent freshman composition course and upon comparative persistence and achievement in Butte College coursework in general.

DESIGN OF THE STUDY

Data were collected on every student who had taken freshman composition at Butte College between Winter quarter 1979 and Fall quarter 1983 (twenty instructional terms). This data file, consisting of 3497 student enrollment cases, includes grades students received in freshman composition, units students were enrolled in while taking freshman composition, units completed at Butte College, Butte College grade point average, high school grade point average, standardized test scores, and several other factors which were identified as potentially influencing student persistence and achievement. If the student completed a previous developmental writing class, further related data were recorded.

FINDINGS

As expected, students who completed developmental writing prior to enrolling in freshman composition scored significantly lower than those who didn't in every measure of prior English language ability. High school grade point averages, ACT English scores, SAT verbal scores, Nelson-Denny reading assessment scores, Stanford Task English assessment scores, and Stanford Task reading assessment scores were significantly lower for those students who completed a prior developmental writing course.

Despite this lower prior ability, students who completed developmental writing prior to enrolling in freshman composition persisted in freshman composition at a rate that was not significantly lower than those who didn't require remediation (81 per cent compared to 82 per cent). Their grade achievement in freshman composition, however, was slightly lower (2.55 versus 2.67 based on a 4.00 scale).

Students who scored below the threshhold for admission into freshman composition on the Butte College assessment test, yet still registered for freshman composition without first completing developmental writing, showed lower persistence and achievement than those who scored at this level and who did complete a prior developmental writing class (81 per cent and 2.54 compared to 87 percent and 2.71). Furthermore, students in this group who did not take a prior developmental writing course completed fewer units at Butte College and achieved a significantly lower Butte College grade point average (49.8 units and 2.51 compared to 57.5 units and 2.85).

Measures of Prior Ability Needed for Persistence to Course Completion in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.72	2.84
SAT verbal score	367	420
ACT English score	14.1	17.3
Stanford Task English score	51.2	59.5
Stanford Task Reading score	57.8	63.7

Measures of Prior Ability Needed to Achieve an A Grade in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.86	3.01
SAT verbal score	429	487
ACT English score	16.7	19.1
Stanford Task English score	61.8	62.0
Stanford Task Reading score	60.6	67.4

Measures of Prior Ability Needed to Achieve a B Grade in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.77	2.90
SAT verbal score	385	414
ACT English score	15.1	17.3
Stanford Task English score	50.4	59.1
Stanford Task Reading score	58.5	63.0

Measures of Prior Ability Needed to Achieve a C Grade in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.68	2.76
SAT verbal score	359	397
ACT English score	12.9	15.1
Stanford Task English score	51.1	57.7
Stanford Task Reading score	56.5	60.3

Further evidence that a course in developmental writing positively affects students is provided by the finding that lower measures of English language ability are required to persist in, and to earn grades of A, B, or C in, freshman composition if a student had completed a previous developmental writing course. Moreover, the students who completed a developmental writing course prior to enrolling in freshman composition completed slightly, but still significantly, more units while taking freshman composition (11.6 versus 11.0).

Completing a developmental writing class seems also to have had a positive effect beyond the subsequent freshman composition class. The students who completed developmental writing prior to enrolling in freshman composition completed substantially and significantly more units while at Butte College than those students who came to us better prepared (87.2 units versus 59.9) units. Furthermore, the former group achieved significantly higher Butte College grade point averages than did the latter (2.88 compare to 2.80).

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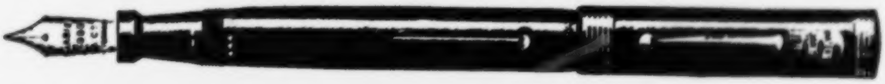
CONCLUSIONS

These findings present clear evidence of the positive effect that completion of a developmental writing class has for the underprepared writers who attend Butte College. While the students who enrolled in developmental writing scored significantly lower in every measure of prior language ability, they were able to persist to course completion in freshman composition at a rate that is not significantly different from that of their colleagues who came to us better prepared. Furthermore, lower measures of previous English language ability are required to persist to completion in, or to achieve grades of A, B, or C in, freshman composition if the student had completed a previous developmental writing course.

Moreover, the study revealed that completion of a developmental writing course prior to enrolling in freshman composition has a positive impact throughout the college experience. Students who had completed a developmental writing class were able to complete more units during the quarter they were enrolled in freshman composition than did their colleagues who didn't need a developmental writing class. The former group completed substantially more units while at Butte College, and they achieved a significantly higher Butte College grade point average.

While it may be obvious to teachers of English that the experience students gain in developmental writing courses is bound to have a positive effect upon their success in future coursework, that belief is not necessarily shared by the people who are in a position to shape our institutional mission. To answer their questions about developmental and remedial courses and programs, we will have to provide them with data which document the effectiveness of these programs. The five-year longitudinal study done at Butte College provides one example of how this can be done.



REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

TEXTS THAT FILL THE BILL

By ROSELLE M. LEWIS
Valley College

Once or maybe twice in a pedagogical blue moon does one discover texts that seem so well-conceived and written as to be tailored for their purposes. Within the last few years, I made two such discoveries: *Choices*, for advanced remedial classes immediately preceding English 1, and *Getting Along: English Grammar and Writing, Books I and 2*, for ESL courses.

A dual rhetoric-reader, *Choices* obivates the need to juggle several texts, an advantage that should ease the briefcase burden of teachers and, to some degree, the financial strain on students.

In their presentation of the principles of rhetoric, inclusion of excellent reading selections, and generous grammar sections, the four authors have written a text suitable for either the state university or community college student. In fact, they developed this book specifically for their classes at California State University, Northridge, whose students are described as having "moderate language skills and weaknesses."

Published early in 1983, *Choices* honestly lives up to its title by including essays on three different levels of reading difficulty. The unit on definition, for example, moves smoothly from Ellen Goodman's "Your Better Basic Supermother" to Philip Morrison's essay on the nature of contemporary things—"Why Man Explores"—to "Confessions of a City Woodcutter" by George H. Haas, an extended essay defining the term "ecology." Selections by Thoreau, Barbara Tuchman, Richard Rodriguez, and Eric Hoffer have both relevancy and readability.

Headnotes enhance reading selections; vocabulary items are presented contextually; and "Cloze" exercises provide abundant workouts in grammar, punctuation, and capitalization, lending this text its third important feature, that of a basic handbook. Some useful extras are charts of important Greek and Latin roots, a brief list of usage problems, tips on studying for tests, and a section on how to take lecture notes.

One minor quibble, however. Each chapter's "brainstorming" activities—asking students to interact and share their ideas in small groups—seem a hangover from the last decade, though this technique might still hold appeal. *Choices*, as utilitarian as a reversible all-weather coat, possibly could be that ideal text many have been searching for.

****

Donna Brinton and Regina Neuman, instructors at the University of California, Los Angeles, have assembled a real-life cast of characters in *Getting Along: English Grammar and Writing, Books I and 2*. Appearing in stunning black-and-white photos are Darlene, a student and part-time campus worker; Chrissie, her "bratty" little daughter; and Bill, a "playboy" tennis teacher who shares their apartment. And what these people do with the verb *to be* is a wonder.

But what makes this series outstanding is the inclusion of invaluable teaching material that the hard-pressed teacher has little time to gather or construct. Driver's license forms, various application blanks, and banking materials are reproduced, giving students many practical fill-in lessons. A wonderful genealogical tree, photos of male and female apparel, maps, and diagrams of the mysterious workings of a car are other teaching bonuses.

The authors clearly explain the *make* versus *do* distinction, mass versus non-mass nouns, and, in particular, when to use the definite article and when to abstain. Workbook exercises, ranging from easy to more difficult, conclude each of the ten chapters, providing more than enough material for a twenty-week semester.

Though written for UCLA students, this series seems eminently suitable for upper-level ESL classes. Taking the "grrr" out of grammar, *Getting Along* strikes me as the most exciting texts I've found in eight years of ESL teaching.

☐ Lila Fink, Phyllis Levy, Charlotte Miller, Owen Brewer with Andrea White, *Choices: A Text For Reading and Writing*, Boston: Little Brown and Co., 1983, 470 pp. $13.95.

☐ Donna Brinton and Regina Neuman, *Getting Along: English Grammar and Writing, Books I and 2*, Englewood Cliffs, New Jersey: Prentice Hall, 1984, 306 pp., $11.95.

A COMPLETE PROGRAM FOR THE BASIC WRITER

By DIANE JEFFERSON
Cuesta College

Thinking Out Loud On Paper: Process and Product responds to the basic writer's need to experience and then move beyond the sentence to approach writing as process and then to use that process in creating a written product.

The book itself is the product of three English instructors whose combined classroom experience and co-authorship of an earlier version of *Thinking Out Loud* in addition to a firm grasp of current composition and learning theory give the text the breadth and depth so often lacking in what is offered to basic writers. Working in the Language Arts Department at Allan Hancock College, Santa Maria, and developing the remedial-level writing program have given Rose Brown, Bob Isaacson, and Judy Markline the wide range of knowledge and the huge scope of student writing problems that provide the background from which they developed this text.

The book is divided into three units: Sentence Sense; Idea to Paragraph: the Writing Process; and Paragraph Practice. Sentence Sense explains what students need to know about sentences without the burden of the traditional grammar that has befuddled them in the past. Reducing the complexities of English grammar to subject, verb, completer; simple, compound, and complex sentences; coordinating and subordinating conjunctions; and main and subordinate clauses, the authors have given students and instructor a common language useful in discussing the students' writing in the students' papers. Completeness and variety are emphasized. Teacher checkpoints are frequent so both instructor and students can assess understanding and evaluate progress. In addition, sentence combining is introduced in this first unit and reappears routinely throughout the text. Review exercises at the end of each section and proficiency examinations complete this unit.

Unit two, Idea to Paragraph, focuses on the writing process. Clustering, listing, and freewriting are introduced as prewriting techniques that suggest topics and generate ideas for later writing. Developing topic sentences with directing words and supporting the topic sentences are discussed and practiced at length. Revision includes evaluating coherence and unity, checking for focus, and being specific in word choice. These steps are thoroughly and clearly explained and demonstrated with numerous examples and then repeatedly applied one at a time, step-by-step, at a rate appropriate to beginning writers' ability to assimilate. At the end of this unit the students feel accomplished: They have finally got the grip on sound writing that has eluded them in the past; they have seen writing as a process with ordered, repeated steps; and they have even experienced some success at it themselves. They are ready to move on to producing written products of their own. For versatility the authors suggest that units one and two may be used sequentially or concurrently depending upon the structure of the program and the individual abilities of the students.

Unit three, Paragraph Practice, is a carefully sequenced arrangement of eleven assignments based on the assumption that there are levels of cognitive abstraction—recording, reporting, generalizing, and theorizing—through which basic writers should work. Writers begin with obser-

(Continued on Page 12)

News From Our Regions

UPSTATE
DOWNSTATE

REGION VII: NORTH LOS ANGELES.

Directors: Jo Ray McCuen, Glendale City College; Lloyd Thomas, Los Angeles Mission College.

The Santa Monica College English Department is especially proud of two of its poets. James Krusoe, who teaches Creative Writing and Freshman Composition at SMC and literature and composition at California State University, Northridge, has received a twenty-thousand-dollar National Endowment for the Arts Fellowship to continue writing poetry. In addition to several books of poetry published earlier, Jim has recently published *A B C D . . .* (1984) and *Jungle Girl* (1982).

A specialist in and teacher of D.H. Lawrence and Thomas Hardy and a teacher of basic writing, Cathleen Long still finds time to devote several hours each day to writing. Her discipline has been rewarded recently. Two of her poems—"For My Daughter After Seeing *Letters Home*" and "Toehey"—were published in the Fall-Winter (1984-1985) issue of *Poetry/LA*.

Barbara Bilson, also of the SMC English Department, presented a paper—"Unrealistic Teaching Loads and Threatened Literature Courses Or: Why We Need an MLA Community College Commission"—as part of the session titled "The Scholar-Teacher at a Two-Year College: Strategies for Integration within the Profession" at the 1984 Modern Language Association Annual Convention in December. The paper will be published in an upcoming issue of the *ADE Bulletin*.

REGION X: SAN DIEGO.

Directors: Ann Maioroff, Palomar College; Roseanne Hillhouse, Imperial Valley College.

Aura Carlton from Palomar College and Robert Scott from De Anza College have exchanged teaching assignments for the year.

Diane Gibson from Palomar is studying this year at Cambridge University under the Society of Visiting Scholars. During university holidays she plans to travel to Greece, Ireland, and the Scandinavian countries.

Another Palomar teacher is touring England and Europe. Bob Carlton, on a one semester sabbatical to study Italian Renaissance art and culture, plans a lengthy stay in Florence, Italy.

Ann Maioroff, on a one-year sabbatical, is working on her doctorate at the University of California, Irvine.

★ ★ ★ ★ ★

CROSS REGIONAL NEWS

ECCTYC President Jim Cagnacci and Vice President Judith Hert are chairing two general meetings for English department chairs. The meeting for the northern California colleges will be held in San Mateo on Thursday, 7 March; Jack Gill (College of San Mateo) is coordinator for the arrangements.

The meeting for the southern California colleges will be held at Cypress College, Friday, 22 March, with Dick McIntosh handling the arrangements there.

FOR MY STUDENTS IN ENGLISH 1B

[Can you discover which two plays, which two novels, and which five poems we read? See page 12 for the answers.]

We've beached on islands ringed with magic power
where love contrived for justice freed all slaves,
and counted fragile desperation's hour
of joy: a lie, that only symbol saves.
We saw the artist's portrait framed at last,
in harmony's whole radiance displayed,
and journeyed toward a beacon in mind's past
to find life's vision from life's balance made.
Finally, since terms are short but art is long:
we've named the parts and seen the wet, black bough,
heard goldsmithed birds who sang a mermaid's song,
and, wise, found ironies in Brueghel's plow.
So wholeness circles round where it should start:
knowing what meaning takes as shape is art.

NAYAN MCNEILL
Foothill College

HM

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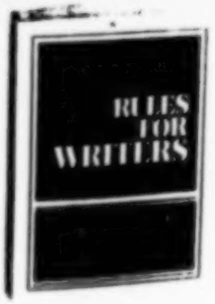

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PRESIDENT'S MESSAGE

Berkeley Revisited

Toward the close of the fall semester, I was invited by Dr. Alice Cox to attend a meeting on the University of California at Berkeley (UCB) campus to discuss Berkeley's new English 1A-B proposal. I was simply told that the people most involved in the uproar created by the proposal would be in attendance. The guest list proved somewhat interesting and was, at least on sight, heavily dominated by UC people. Only three outsiders were invited to attend: Dr. Tom Klammer (President of the California State University (CSU) English Council), Dr. Frank Duggan (Chair of the Liaison Committee on English), and me. Since Dr. Duggan's schedule at Santa Clara did not permit his attendence, Dr. Klammer and I were left to represent "the dissatisfied." From the UC system were the following individuals: Dr. Alice Cox (Assistant Vice President of Student Academic Services for the UC system), Dr. Philip Curtis of UCLA (Chair of BOARS), Ms. Carla Ferri (Coordinator of Undergraduate Admissions and Articulation for the UC system), Dr. Leonard Kuhl (Provost and Dean of Letter and Science at UCB), Ms. Pat Power (Management Service Officer for UCB's College of Letters and Science), and Dr. Ronald Stroud (Chair of UCB's Committee on Reading and Composition for the College of Letters and Science). If Tom Klammer and I were to have been awed by the array of talent facing us, that ploy failed.

At the onset of the meeting, Tom and I established the fact that Berkeley could not place itself above the Articulation Council and that nothing they proposed would be legal until they went through the proper articulation channels. After much discussion, it was agreed that Berkeley would make a presentation at the February meeting of the Liaison Committee on English and formally begin the process of securing Articulation Council approval. Dean Kuhl, Dr. Stroud, Dr. Curtis, and Ms. Ferri are scheduled to make a presentation to the Liaison Committee. (Since Tom and I are members of the Liaison Committee, we will be able to keep you informed of the deliberations and the outcome of that historic meeting.)

When we proceeded to a discussion of the proposed changes themselves, a number of interesting points were made, points that we may have known but which were never formally acknowledged. For example, it was clearly stated that English 1A-B is not a proficiency requirement at UCB, but, rather, is a breadth requirement. At all community college and CSU campuses, the freshman comp series satisfies writing proficiency, but at UCB successful completion of the Subject A course or exemption from Subject A on the basis of English scores satisfies proficiency. Second, it was stated that other elective courses combined with English 1A and/or 1B would be acceptable as a means to satisfy the breadth requirement represented by English 1A-B at the University. This would mean that a campus whose English 1A-B does not parallel Berkeley's could still arrange easy transfer for students by adding an already existing course (either in addition to 1A-B or in place of 1B) as a recommended course for all potential transfers to Berkeley; the individual campus would work out with Berkeley the series of courses that would serve to satisfy the breadth requirement represented by Berkeley's English 1A-B.

The Berkeley representatives came as close to an apology for their initial letter

and form as one could expect from such lofty individuals. They admitted the tone was "poor" and that the letter had in many cases been sent to the wrong individuals. They assured us that a new letter would be developed and that it would be sent to the correct individuals, namely department chairs and vice presidents of instruction at community colleges and CSU campuses; Tom and I agreed to cooperate in this venture to the degree that we would send to Dean Kuhl the appropriate and current list of names and addresses. (We both did this

(Continued on Page 10)

$ACRAMENTO $CENE

Clearer Days Ahead . . .

By GORDON TAYLOR
Yuba College

The Governor presented his budget for the fiscal year 1986 (1 July 1985-30 June 1986) this week to the Legislature. The politicians generally liked it: their reactions ranged from grudgingly saying it was ok (the Democrats) to outright enthusiasm (the Republicans). Their respective reactions are, as is usual, generic, not to say partisan. But even the gripers were only unhappy because he did not give enough to their pets. Generally, though, reports say that this is the year of congeniality and cooperation at the Capitol; anything would be better than the acrimony of the past two years.

Most groups, institutions, and projects got increases in their allocations; many got quite substantial raises. On the other hand, the Governor wants to eliminate nearly three thousand full-time positions in the State's government, which makes the California State Employees' Association unhappy probably because, one suspects, that would leave that union with fewer people to collect dues from. (Those dues would amount to a substantial sum, and, after all, the purpose of certain organizations in these strange times is to ensure their own survival and to expand.) CSEA's president was quoted as saying that the cuts would be "brutal" and "senseless." But the Governor wants to eliminate some forty-three agencies that he considers unnecessary, such major and important ones as the egg and brandy advisory boards, the Planning and Advisory Assistance Council, the California Commission on Industrial Innovation (a leftover from Jerry Brown's less-is-more days) among others equally well known. If these are indeed superfluous, it makes good sense to close them up and equally good sense to eliminate at least a few of the full time positions allocated to them.

The Governor proposes a budget of $33.6 billion, up from the $31.6 billion in this year's, almost 10 per cent with no increase in taxes. The improved economy in the state will make up the difference. Education and dealing with toxic wastes are the priorities in the coming fiscal year.

. . . But Not for the CC's

The unfortunate part of the good news is the minimal amount given to the community colleges (CC's). We are the step children of the State's educational family (have to maintain the metaphor, folks). The University of California (UC) would get an increase of 12.2 per cent for a total budget of $1.6 billion and its professors would get a raise of 8.8 per cent; the California State University and Colleges' budget would be increased by 10 per cent to $1.3 billion, and the teachers would get a raise of 10.5 per cent; the lower schools (K-12) would get 10.6 per cent or $1.3 billion and a total budget of $13.6 billion (over one-third of the State's budget) and raise the amount we spend on these students to the average of what the other forty-nine states spend. Overwhelmed with gratitude, Ralph Flynn, executive director of the California Teachers Association, praised the Governor by saying, "It's better than a pointed stick in the eye." He said that "we are standing still. We are not leaping ahead."

The CC's, on the other hand, would get 8.7 per cent, a total for the fiscal year of $1.7 billion including money from the lottery, which was not supposed to be used for programs that already exist. (For a clear picture of the plight of the CC's, see *FACCCTS* for December 1984 published by the Faculty Association of the California CC's [FACCC].) The CC's have lost, since 1978, 17 per cent of their purchasing power; since 1981, they have lost 4000 teachers and cut 22,000 classes, half of which were the recreational and avocational classes: but these are only the most obvious items. Much of our equipment is falling apart, much of it is obsolete; and students, not able to get many of the courses they need, are going elsewhere (CSU Sacramento is bulging at the seams, letting in more than they have room for, and turning large numbers of students away). The situation is serious. This week-end, the *Sacramento Bee* published on its front page an article by a staff writer ("2-year colleges fail the grade," 13 January 1985) that describes the problems in detail: we are in bad shape. In a roundabout sort of way, the article probably defends the CC's or at least suggests that they be rescued. The lead paragraph sums up: "Beset by legislative neglect, budget cuts and declining enrollment, the nation's largest higher education system is barely meeting minimum teaching standards with obsolete equipment, sparse supplies, anemic library resources and sagging staff morale." The Vice-chairman of the Senate's

(Continued on Page 11)

PRESIDENT'S MESSAGE

(Continued from Page 9)

in early December and are now awaiting news that the letter has been sent.)

At the risk of boring you further, let me quote the letter I sent to Dr. Cox shortly after the meeting:

> "Thank you for including me in the meeting on English 1A-B requirements that was held in Berkeley on November 30. I thought it was a good meeting at which many issues were clarified and some intelligent compromise was reached. It is too bad this kind of meeting could not have been held when Berkeley started its consideration of English 1A-B changes, thus avoiding much of the consternation and bad will generated during the past year.
>
> "I anxiously await the arrival of the 'new letter' that the committee agreed will be sent by U.C. Berkeley. I trust the letter will be signed by someone in real authority, preferably by Dean Kuhi, and not by a staff person or by someone from Admissions and Records. Should the tone of the letter be conciliatory and not arrogant as were the first missives, and should the content include an explanation of the differences between proficiency and breadth requirements, clearly indicating alternative combinations of courses that will satisfy the 1A-B requirement for transfer students, I will use whatever influence I may have to secure cooperation with Berkeley's request for course equivalency information.
>
> "I hope that all of us have learned that as important as it is to operate within our own segments in a spirit of collegiality, it is equally important to bring that same spirit of collegiality to intersegmental relations. No longer can other segments of higher education be dismissed or be treated as unwanted stepchildren; we are all too closely interlocked in our basic mission for any one segment or any one institution to act unilaterally in matters affecting all segments. Though it will probably be a long, slow process for Berkeley to repair its damaged relationships with other colleges and universities, I do think last Friday's meeting was a small step in the right direction. Thank you again for including me in that meeting."

LAST BOX
LETTER BOX
U.S. MAIL

As you can see, my letter contained a number of caveats; hopefully, the result will be that Berkeley's compromise will have to occur before we edge to cooperation. Everything now depends on the tone and content of the yet-to-arrive new letter from Berkeley.

I want to end this column with two additional bits of information. First, Ms. Ferri dropped an interesting bit of news in the course of the meeting when she stated that beginning in Fall, 1986, no student would be considered for admission as a transfer student unless his transcript demonstrated the fact that he had indeed completed the equivalent of English 1A-B at the Berkeley campus; though no one representing the university took issue with this statement, no one supported it either. It would appear that this is still a negotiable time, one that will have to come before the Articulation Council as a first step towards implementation.

Second, as we were winding up the meeting, Ms. Power made the statement that much of what we had been discussing was purely academic since no changes would be instituted until Fall, 1986. I immediately challenged that statement. Thanks to Nick Roberts, our director in Region III, I had knowledge that a student from Cabrillo had been denied acceptance to the University because that college had not cooperated with Berkeley's request for information concerning the content of their 1A-B, and she had been formally given this reason for her rejection. I was able to cite this case and extract a promise from everyone present that the matter would be explored and that, if my information was correct, action would be taken in the case. To date I have not had the opportunity to contact Nick so I am unsure of the outcome.

Though I cannot say that the afternoon I spent at Berkeley was an entirely pleasant one, I do think matters of importance to all of us were aired. I also think the first steps were taken to insure that the very necessary articulation process will no longer be ignored. As matters develop, I will try to see that you are kept informed.

JIM CAGNACCI
City College of San Francisco

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(Continued on Page 9)

SACRAMENTO SCENE

Education Committee, John Seymour (R., Anaheim) is quoted as saying, "We have been starving it to death," and that "We let it slip very badly."

During the last month, the Legislature, after holding its organizational session in December, has been busy introducing the bills it wants to consider in the next few months. The bills will deal with a wide variety of issues and problems from pay increases for legislators to repairing roads and public buildings to child care, drunken drivers, and comparable worth: so far nothing related to education or to the CC's. The Governor's 8.7 per cent does us no favors except to keep us open.

There are even destructive pressures from within: at Sierra College in Rocklin, near Sacramento, the faculty and its union bargained to increase the load of composition courses for English teachers to establish what they called "equity" with other teachers.

We need to find ways to convince those who control the money that the CC's are a legitimate and necessary part of California's system of higher education, that we serve over a million students in the state who have perfectly good reasons for taking advantage of the services that we offer from the academic courses necessary for a liberal education, necessary for citizens of a liberal society, to the excellent vocational programs for people who have to earn a living.

Not only are we the poor relations, but we also seem to typify problems that exist in other systems and throughout the country. Two groups recently have issued reports deploring the condition of two different sets of disciplines. One was issued by the National Center for Research in Vocational Education charging that vocational courses are being squeezed out of the high schools on the assumption, according to the chairman of the National Commission on Secondary Vocational Education, Harry Silberman, an education professor at UC Los Angeles, "that more academics, which may be the best preparation for college, is also the best assumption for life. This assumption is wrong." The report recommends that students be allowed to satisfy some graduation requirements in such subjects as mathematics, science, English, or social studies with vocational courses that are "comparable in content coverage and rigor." (The same, only different, it seems.)

The other report, "To Recla..n a Legacy," came from William J. Bennett, chairman of the National Endowment for the Humanities and nominated by President Reagan to be the next Secretary of Education. He said that liberal arts (a better term, I think, than "humanities") programs have declined (he is talking mostly about colleges and universities) in the past twenty years so much that most graduating students lack "even the most rudimentary knowledge about the foundations of their nation and their civilization." Many of us can confirm his view by the large number of our students who are confused when we refer to events, principles, and ideas that we take for granted. Our efforts to improve the rather deplorable state of the minds of our students have not yet begun to pay off, but we are trying and we are hopeful, and we can hope even more as we come more and more to realize that education is not only vocational and strictly limited to learning a few sets of skills.

TEST

Across our silence the cool
neon tubes shine perfectly.
One hour, and the truth will be out,
monster named What We Do Not Know.

We listen to the humming light,
its one held note held perfectly,
and the teacher dreams of flat horizons
across this unfractured time.

So much perfection here, if
perfection means evenness,
the even whiteness of paper,
even blackness of the board.

But we are here, and our monster.
We shift, telling on ourselves,
scratching. Someone laughs, someone curses.
The clock clicks its heels perfectly.

RICH LINDER
Orange Coast College

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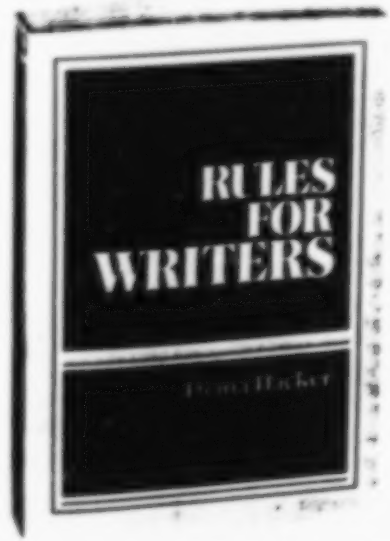

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To request a complimentary examination copy of either of these books, please write to us on your college letterhead specifying your course title, present text, and approximate enrollment. Send your request to:

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A COMPLETE PROGRAM

(Continued from Page 6)

vation in "Recording What is Happening" then move to the demand for more careful selection of material in "Narrating an Event." At the conclusion of the unit, writers experience assignments using cause/effect, argument, and research which demand consideration of what might or should happen by arguing, theorizing, or speculating. A sentence combining exercise precedes each assignment. The process of combining awakens students to choices in sentence construction and the various ways ideas can be related, and the completed writeout serves as an additional model paragraph. In short, the student-writers feel experienced before even beginning the assignment and the confidence gained shows in both the approach to the written assignment and the product. Each assignment is structured with detailed instructions, sample prewriting and paragraphs, space for student prewriting, planning, ordering, self-evaluation, and rough and final copy editing-group checklists along with several teacher checkpoints. Writing as a process is repeated eleven times through a variety of assignments that students write from their own experiences thus reinforcing the concept that the means to the end is a dependable, step-by-step process.

Designed to be used one-to-one either in a writing lab or classroom setting in groups of thirty or more students, the text is also suited to more traditional classes or tutorial situations. The instructor's guide suggests variations and adaptations. I have used a combination of approaches and been pleased with the flexibility and results. A teacher using the checkpoint method for the first time or one without the benefit of a writing lab or tutor backup will readily discover as I did that student-check groups and sharing of responses early in the semester in addition to editing groups for later assignments are effective with this text and have the added advantage of fostering a we're-all-in-this-together attitude of teamwork and student tutoring in the classroom. Students like seeing that they are initially no more inadequate than their classmates with respect to writing ability and are quick to assess and appreciate improvement both in their own writing and in that of their fellows.

Thinking Out Loud on Paper: Process and Product is both textbook and workbook combined in a standard 8½ by 11 inch book. The format is easy to read with plenty of white space (thereby avoiding the negative response basic writers feel toward formidable blocks of print). Blanks for prewriting, and copious sample responses are written in cursive handwriting which demonstrates the quality and quantity desired of student writing and standards for neatness of student papers, and sets them apart from the rest of the text. Additional features are learning logs, writing plan sheets, and forms for self and peer evaluation. Furthermore, the instructor's guide includes samples of course description, course outlines with suggested dates and assignments, lab assignment schedules for use in schools with writing labs, class attendance sheets, proficiency exams, and teaching suggestions on such topics as journal writing and editing workshops in addition to a unit-by-unit explanation of theories, assignments, and approaches.

The product of years of teaching and writing experience and the result of extensive revision, *Thinking Out Loud On Paper: Process and Product* is a complete program that gives basic writers the information and practice needed for successful written communication and their teacher all the materials necessary to help them along the way.

□ Brown, Rose, Bob Isaacson, and Judy Markline. *Thinking Out Loud On Paper: Process and Product*. Dubuque, Iowa: Kendall-Hunt Publishing Co., 1983, $9.50.

NOTICES

(Continued from Page 2)

Practices. This publication will focus on the theme: "Teaching Thinking—Really!"

Articles should describe successful classroom practices that stimulate students to think—logically, critically, or creatively. The articles should emphasize what students do in the classroom rather than what may be assigned as outside work (though this may be an outgrowth of the classroom work).

The manuscripts should be from two to ten pages, and the author should submit two copies. The author's name and address should appear only on a title page accompanying each copy.

Manuscripts should be mailed before 1 September 1985 to the committee chair, Jeff Golub, 4550 Sheridan, Seattle, WA 98199.

CCCC CONVENTION

21-23 March, Hyatt Regency Hotel, Minneapolis, Minnesota. Conference theme: "Making Connections." Maxine Hairston, Chair of the CCCC, will address the opening session. Other speakers include Louise Rosenblatt, known for her important book *The Reader, the Text, and the Poem*; Shirley Brice Heath, linguist and anthropologist, author of *Language in the USA* and *Ways with Words*; Hugh Burns, specialist in computer-assisted invention and creativity; and Vivian I. Davis, specialist in language learning difficulties and concerned with the role of women and of blacks in schools and in the profession. Ten pre-convention workshops are offered on Wednesday, 20 March, and five post-convention workshops on Saturday, 23 March.

For more information write Lee Odell, Program Chair, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

READING CONFERENCE

28-31 March. Denver, Colorado. The Western College Reading and Learning Conference. Theme: "Challenging Yourself to New Heights." For information call or write Dr. Mitch Kaman, 4616 South Shields, P.O. Box 2397, Fort Collins, CO 80522; (303) 226-2500.

HUMOR CONFERENCE

29 March-1 April, Arizona State University, Tempe, Arizona. "Humor Across the Disciplines." The Fourth Annual Humor Conference sponsored by the Western Humor and Irony Membership (WHIM) will be held on the campus of Arizona State University. Write Don and Alleen Nilsen, English Department, Arizona State University, Tempe, AZ 85287.

RHETORIC SEMINAR

3-14 June. Tenth Annual Rhetoric Seminar: Current Theories of Teaching Composition. Purdue University, West Lafayette, Indiana. For information write or call Janice M. Lauer, Rhetoric Seminar, Department of English, Purdue University, West Lafayette, IN 47907; (317) 494-3740.

YOUNG RHETORICIANS

20-22 June. Second Annual Young Rhetoricians' Conference. San Jose State University, San Jose, California. This conference is directed to the young-in-spirit rhetorician dedicated to the lively art of rhetoric. The conference will be held in the Concert Hall of the Music Building on the San Jose State campus. Write Hans Guth or Gabriele Rico, Department of English, San Jose State University, Washington Square, San Jose, CA 95192.

ANSWERS TO "FOR MY STUDENTS . . ."

1. *The Tempest*, 2. *The Glass Menagerie*, 3. *Portrait of the Artist as a Young Man*, 4. *To the Lighthouse*, (a nod to Goethe or Hippocrates or Seneca or Brathwaite, depending on whose art is long), 5. Reed's "Naming of Parts," 6. Pound's "In a Station of the Metro," 7. Yeats' "Sailing to Byzantium," 8. Eliot's "The Love Song of J. Alfred Prufrock," and 9. Auden's "Musee des Beaux Arts."

inside english Deadlines

MAY 1985 ISSUE
Friday, 5 April 1985

OCTOBER 1985 ISSUE
Friday, 23 August 1985

inside english

Vol. XII, No. 4 Journal of the English Council of California Two-Year Colleges May 1985

INSIDE
inside english

ECCTYC
Looks at Classroom Practices

A dozen English instructors working together have produced a new text that combines reading, writing, and critical thinking tasks geared to the pre-freshman comp student.

Page 3

Hirsch's grading scale, adapted to their individual use by three De Anza instructors, proves useful in evaluating student papers—both for the instructors and the students.

Page 4

Can an instructor teach reasonable writing to students and still remain sane? Yes, says one instructor, if one follows his "tranquil approach."

Page 9

"The student who is treated like a writer who has something to say is likely to surprise us."

Page 10

Mark your calendars. Here comes ECCTYC's Fall Statewide Conference.

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"I'M NO CLOWN . . . I HAVE A SYLLABUS"
Working the Room

By **DOUGLAS LANE**
Santa Monica College

Of course, one of the greatest pleasures teaching has to offer is the opportunity to establish, through the force of one's personality, the ambience in a room filled with dozens of people. This is both a privilege and a challenge, one most frequently ignored by teachers who cannot deal with their students as living, breathing, human beings.

The first semester I taught, I was a section leader in a large lecture class in Harlem. The class was introductory composition, and I remember how hopeful and eager the hundred students were at the beginning of the semester.

Their teacher was a very preppie, middle-aged woman from a fancy Connecticut suburb. So, immediately, she needed to come to grips with the immense cultural chasm that separated her from her students—Caribbean immigrants, inner city ghetto kids, working class Irish, and Italians from Brooklyn and the Bronx.

Let me repeat, those kids were eager and filled with good will. They WANTED to learn.

She did what she could to turn them off. Unwittingly, perhaps, but she could not have done a worse job if she tried.

And what was it she did and didn't do?

The first day of class, she made no attempt to establish rapport. She didn't even explain, in the most mechanical terms, the aims of the class. Instead, she gave these eighteen to twenty year-olds a mimeographed grammar exercise which would have bored a fourth-grader.

Her job was to teach those young people to write better, yet she bombarded them with fill-in-the-blank quizzes.

We section leaders did what we could to insure that the students were turned on by the act of composition, but it was tough compensating for her demoralizing "lectures."

What angered me most was that she condescended to the students, assuming they were so stupid they could handle only the most mechanical work. I got to know a number of the students. None were stupid. All had poor literacy skills. And all knew far more about what was happening in that lecture hall than she did.

She went, from week to week, like an automaton—busily handing out new assignments without grasping the degree of her class's alienation and demoralization. She had taken a number of pedagogy classes in order to earn her Ph.D., yet she knew nothing of the essentials of teaching. Her relationship to the students reminded me of the master/servant syndrome in which the master doesn't have an inkling what makes his servants tick while the servants know every personal secret the master harbors.

II

I'll put it another way: When I walk into a classroom, I feel, in part, like a standup comic taking a nightclub stage. Not that my job is to make my students laugh, though they'll learn more quickly if they associate learning with pleasure.

What I mean is that a comic must read his room or he is a deader. And every room is different. Every room is a multiheaded monster, an entity with a whole spectrum of personalities. And the sum of those personalities is always different.

A comic can't simply memorize his material and spew it out as if he were a human tape recorder. He must tailor his performance to fit the multi-headed beast he is regaling.

That's why hecklers are one of the truest tests of the comic's talent. For one never knows what a nightclub drunk might come up with—it is an opportunity and a challenge. And if the comic hopes to win his audience over, he must respond to that audience. He must respond to its silences, its insults, its encouragement.

III

I assume I have begun to alienate some of you, who are saying: "I'm no clown. I have a syllabus."

You ARE teachers, not comics. But first of all you are human beings. And if you don't deal with your students as fellow human beings, you will lose them.

I know what I'm talking about because I have not only taught my classes, but done plenty of substituting for other teachers. And as soon as I step into a colleague's class, I take a reading.

(Continued on Page 5)

ENGLISH COUNCIL OF CALIFORNIA
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inside english welcomes articles, reviews, and other writing of interest to instructors of English in two-year colleges. Submissions should be limited to no more than eight double-spaced typed pages. Although a detailed policy and style sheet is available on request, in general follow *The Chicago Manual of Style* and *The MLA Style Sheet* (Second Edition). Send manuscripts and requests (with a self-addressed envelope to which stamps are clipped) to Barbara Bilson, Editor, *inside english*, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

The editor reserves the right to edit manuscripts so that their format and language conform with the style established in the journal.

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inside english accepts advertising of general interest to its readers but reserves the right not to accept an advertiser's order. Rates are available on request. Send inquiries and requests to James Moore, *inside english* Advertising, Mt. San Antonio College, 1100 No. Grand Avenue, Walnut, CA 91789.

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Letters

Dear Editor

PERMISSION TO PRINT

As Editor of *Innovation Abstracts*, I am always looking for interesting and valuable articles to share with our NISOD [National Institute for Staff and Organizational Development] consortium members. A teaching tips newsletter, *Abstracts* is read by over 60,000 teachers and administrators each week. I find the very best articles are provided by practitioners; I solicit many of them from consortium members, but many I find by reviewing other newsletters and journals.

George Boggs, of Butte College, sent us the latest issue of *i.e.* [March 1985]—primarily because he had the lead article in which prominent mention was made of our national study. We appreciated the good words and George's usual excellent writing! In this issue, as well, I read "What I Did When . . . Excusing the Inexcusable" [Gary Budd, p.4]. I believe that our readers would enjoy it as much as I did and that the instructional strategy it describes is a most useful device that could be used in any discipline area.

Good luck with a delightful journal!

SUZANNE D. ROUECHE, Editor
Innovation Abstracts
University of Texas at Austin

Notices

CALL FOR PROGRAM PROPOSALS: 1986 CCCC IN NEW ORLEANS

Miriam T. Chaplin, Assistant Chair, has issued a call for program proposals for the 1986 Conference of College Composition and Communication, New Orleans, Louisiana, 13-15 March. The theme of the 1986 convention will be "Using the Power of Language to Make the Impossible Possible." Prospective developers of proposals may consult Lynn Troyka's "The Pulse of the Profession," *CCC* 31 (May 1980), 227-231. The meeting's theme is intended to stimulate proposals, but proposal developers should not be constrained by it. All topics of interest to the profession will be given consideration.

Those not members of CCCC may request a proposal form by writing CCCC Information Services, 1111 Kenyon Road, Urbana, IL 61801. Proposals must be received at CCCC no later than 1 June 1985.

WRITERS WORKSHOP IN LONDON

7-20 July 1985. Intensive fiction writing workshop conducted by novelist/instructors Tim O'Brien, Maggie Gee, and Gary Goshgarian. Sessions by Ann Beattie, Robert B. Parker, Jack Higgins, Margaret Drabble. Also sessions by agents and publishers. Central London lodging included and graduate credits available.

For more information write: Dean Timothy Perkins, College of Arts and Sciences, Northeastern University, Boston, MA 02215.

MARTHA'S VINYARD SUMMER WORKSHOPS

A series of writing workshops that include Apple IIe use and instruction and offer graduate credit. The staff includes among others the following writers and teachers: Nancie Atwell, David Bartholomae, Lil Brannon, Tim Donovan, Donald Graves, Nancy Sommers, William Zinsser. The workshops include:

Theory and Teaching of Writing Process	25 June - 5 July
Writing Program Administrators	26 June - 6 July
Institute on Writing (3 courses)	7-20 July
Advanced Institute on Writing	21 July - 3 August

For information write: Dean Timothy Perkins, College of Arts and Sciences, Northeastern University, Boston, MA 02215

13th ANNUAL SUMMER WRITERS CONFERENCE

8-19 July 1985. Hofstra University, Hempstead, NY. Lectures, discussion, readings (with well-known writers), and workshops (for credit or certificate) in poetry, short fiction, children's literature, varieties of non-fiction. The workshops also highlight aspects of publishing with publishers, editors, and agents.

For more information write: Alice Conger Patterson, Division of Continuing Education, Weller Hall, Hofstra University, Hempstead, NY 11550.

THE PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION

9-12 July 1985. Pennsylvania State University, University Park, PA. The keynote address—"Rhetoric and Reasonableness"—will be given by Stephen E. Toulmin, Professor of Social Thought and Philosophy, University of Chicago. Consultants include Richard A. Lanham, Executive Director of the UCLA Writing Programs; and Andrea A. Lunsford, Coordinator of Composition, University of British Columbia. Featured speakers include Linda Flower, Director of Freshman Writing Courses at Carnegie Mellon; Lee Odell, Renssalaer Polytechnic Institute; and James Raymond, Director of Freshman English at the University of Alabama and the new editor of *College English*.

Conference registration is $75 and accommodations in a Penn State residence hall is $63 per person, including meals. For information or a registration form write: Jack Selzer, Conference Director, 117 Burrowes Building, The Pennsylvania State University, University Park, PA 16802.

11th ANNUAL PROGRAM IN TECHNICAL COMMUNICATION

29 July - 2 August 1985. University of Michigan, Ann Arbor, MI. The conference—Teaching Technical and Professional Communication—has as its subject matter the entire process of planning and presenting technical communication courses—from selection of objectives to their implementation in assignments and evaluation. The conference faculty are known for their research and many publications and all regularly serve as consultants to a variety of industries, research laboratories, government organizations, and legal and educational institutions.

For further information write: Ms. Gretchen Jackson, Technical Communication Conference Coordinator, 1223 East Engineering, University of Michigan, Ann Arbor, MI 48109.

5th ANNUAL DICKENS UNIVERSE CONFERENCE

4-10 August 1985. University of California, Santa Cruz. "Dickens and the Inner Life." The program for this conference combines formal lectures, small discussion groups, workshops, films of Dickens' works, and video presentations, and will focus on *Oliver Twist*. Faculty include John O. Jordan (UCSC), Murray Baumgarten (UCSC), John Dizikes (UCSC), Edwin Wigner (UC Riverside), Albert Hutter (UCLA), Carol McKay (University of Texas, Austin), David A. Miller (UC Berkeley), Robert Newsom (UC Irvine), Garrett Steward (UC Santa Barbara), and Robert Tracy (UC Berkeley).

In addition, all participants are invited to attend a scholarly conference "Cinematic Affinities: Dickens, Fiction, and Film" from 8-11 August.

For further information and enrollment form write: Adrienne Van Gelder, University of California Extension, Santa Cruz, CA 95064.

inside english DEADLINES

OCTOBER 1985 ISSUE
WRITING ACROSS THE CURRICULUM
Friday, 23 August 1985

DECEMBER 1985 ISSUE
LITERATURE AND WRITING
Friday, 11 October 1985

MARCH 1986 ISSUE
TRANSFER AND THE COMMUNITY COLLEGES
Friday, 17 January 1986

LACCD/UCLA SEMINAR

Remedial English: Revisited and Recreated

By JO AN SIMMONS
Los Angeles City College
and University of California,
Los Angeles

Suppose you had the opportunity and funding to design a new English course on the level just below freshman composition. You are allowed an intensive five-hour-a-week format. Your charge is to integrate reading, writing, and thinking; and your goal is to prepare students, especially minority and ESL students, to do college-level work. Where would you begin?

A group of a dozen community college teachers has had such an opportunity this year through funding from the National Writing Project, the Office of Academic Interinstitutional Programs (OAIP) of the University of California, Los Angeles, and the Los Angeles Community College District. They began their LACCD/UCLA seminar last September by considering these questions. Is there a curriculum that can break through the tedium and ritual performance seemingly inherent in remediation? Could there be an alternative to the goose step of programmed texts which so often deprive students of purpose and context, of any motivation to read and write, or of excitement about ideas? Could a different approach to grammar bypass the students' sense of having been through all of this before without success? Could applications of language acquisition theory help more minority students who speak English as a second dialect and more ESL students bridge the gap to freshman composition? Could these students, who are more unread than dysfunctional in reading, profit from reading aids developed by the University of California/California State University Learning from Text Project?

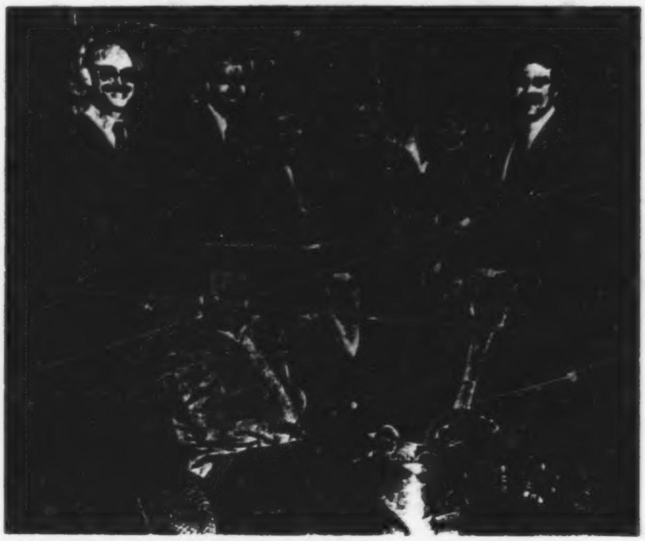
These considerations have led to drafts of an experimental text, currently being published chapter by chapter by OAIP's Dean Juan Francisco Lara and used by students at Compton College, Los Angeles Mission College, Los Angeles Trade-Technical College, and West Los Angeles College. All aspects of the text—the readings, writing assignments, and grammar instruction—are connected to meaning. Students learn how to extract meaning from high-interest academic reading selections. From these readings they experience, and then reproduce in their own writing, the ways that meaning is organized in disciplines such as history, psychology, and cultural geography. They master basic skills in the same context as they manipulate, imitate, and combine sentences based on the reading. Finally, the students use writing to discover their own meaning vis-a-vis the subject as they move from composing paragraphs to writing papers calling for some analysis and synthesis.

All the writing/thinking tasks revolve around a core of readings, selections from authors like Richard Wright, Eudora Welty, William Zinsser, Richard Rodriguez, Marie Winn, and Bruno Bettelheim. Such selections certainly stretch the reach of students reading at the ninth to eleventh grade levels, but those teaching in the experimental sections report that the students are grasping the content. Students are directly helped by such reading/study aids as anticipation/response guides to pique their interest in a selection, graphic organizers to help them see the hierarchy of ideas in a piece, and by a Mina Shaughnessy scheme for vocabulary study in each chapter. Additional reading instruction includes how to read actively and critically; how to mark a book, Mortimer Adler-style; and how to use reading journals, learning logs, and outlines. Perhaps students are spurred to exceed their usual reading limits by their interest in issues like "Americanization vs. Ethnic Identity," "Addiction: Its Nature and Many Forms," and "Jazz: A Study in Black and White."

This saturation in reading leads to multiple writing assignments: assignments for fluency, assignments that directly and indirectly teach correctness, and assignments that engage students in academic ways of thinking. The last-mentioned sound suspiciously like freshman composition tasks: substantiating an assertion, defining, problem-solving, comparing and contrasting, synthesizing material from several sources, doing modified research, etc. However, these guided versions with their models and framework are more manageable than their freshman composition counterparts. Because students can't leap from personal experience essays to expository writing without practice and because students are already asked to work in these modes in other classes, this intermediate step is provided. At every possible juncture, connections are made between the writing assignments and tasks required across the curriculum or in work situations.

Some assignments allow the student to play with language, to be creative within the security of a simulation or model. For example, after researching a particular jazz artist, the student in the role of a disc jockey writes a script for a special program on the performer; he or she has a model to follow. In the roles of the defense and prosecuting attorneys, the student prepares arguments for a hypothetical trial of Sonny in James Baldwin's "Sonny's Blues," using readings that take opposing views on addiction. The student loosely or closely models paragraphs of description, definition, problem-solving, etc., on originals written by Eudora Welty, Edwin Brooks, Richard Wright, and

(Continued on Page 5)



Contributors to A Reader-Writer Express *are (l. to r.) top row: Jim Frisby, LA Southwest College; Lloyd Thomas, LA Mission College; Edythe McGovern, LA Valley College; Muriel Blatt, LA Harbor College; JoAn Simmons, LACCD/UCLA; Dean Juan Francisco Lara, UCLA. Bottom row: Bill Landau, LA Pierce College; Barbara Bilson, Santa Monica College; Rose Najar, East LA College. Not pictured: Marianne Boretz, LA City College; Bruce Anders, West LA College; Wylene Moore, LA Trade-Technical College; Ronald Migaud, Compton College.*

COMING THIS FALL ECCTYC STATEWIDE CONFERENCE

Mark your fall calendar now for ECCTYC's Statewide Conference, 21-23 November, 1985, at the Clarion Hotel, San Francisco.

Program chairpersons Bill Decker and Judy Markline have arranged a program format that will provide informative presentations with ample time for response and exchange in various areas of common interest and concern for members of the profession.

Some possible sessions topics include the following:

Generating sentences that
  generate ideas
Honors articulation with high
  schools
The novel approach to writing
Inferencing using textual
  support for literary analysis
Teaching critical reading
  through creative writing
Composing and comprehending
A new reader-rhetoric for
  pre-freshman composition
Composing and the computer

Conference registration forms will be mailed to department chairpersons in early September. Join with your colleagues from around the State in an exchange of ideas and information at the 1985 ECCTYC Statewide Conference. Mark your calendars now—21-23 November 1985.

ADAPTATIONS OF HIRSCH'S GRADING SCALE

Evaluations that Encourage Learning

By DONALD C. BARNETT,
JAMES A. GOLDSBERRY, JOHN C. LOVAS
De Anza College

Not often is it possible to go beyond such educational cliches as "in-service training" and "effective evaluation" to follow an idea from germination to practice to dissemination. What we'll present here is a brief documentation of just such a process that has led to a teaching practice that has proved valuable for both teachers and students.

Following a summer in an NEH seminar directed by W. Ross Winterowd at the University of Southern California, John Lovas organized a quarter-long "in-service training" course titled "Teaching College Writing." Twenty-two faculty participated, about half from De Anza College and half from Foothill College. A wide range of current books and articles on research in composition and the teaching of writing were reviewed and discussed in the seminar, including E.D. Hirsch's *The Philosophy of Composition*. Jim Goldsberry, a faculty participant from De Anza, was struck by Hirsch's focus on the problem of the valid assessment of writing. Says Goldsberry, "I had fallen into using irony or simple scrawls, with too much focus on the mechanical flaws in student papers." The experience of looking at his methods in a broad, philosophical context led Goldsberry to reconsider his approach to commenting on and grading papers. Three of Hirsch's maxims were particularly helpful: 1) Begin writing comments only after a rapid analysis of the paper as a whole; 2) Focus on a single area of pedagogical emphasis; 3) Make clear from the tone of the comments that they deal with a craft to be learned and not with the teacher's personal taste (pp. 160-161).

Having concluded he wanted to take a different approach to evaluating and commenting on student papers, Goldsberry looked for a technique and found it in Hirsch's "A Scale for Grading English Composition" (p. 181):

1-POOR 2-WEAK 3-AVERAGE 4-GOOD 5-EXCELLENT

Quality and development of ideas	1 2 3 4 5	
Organization, relevance, movement	1 2 3 4 5	___ × 5 = ___ Subtotal
Style, flavor, individuality	1 2 3 4 5	
Wording and Phrasing	1 2 3 4 5	___ × 3 = ___ Subtotal
Grammar/Sentence structure	1 2 3 4 5	
Punctuation	1 2 3 4 5	
Spelling	1 2 3 4 5	
Form and legibility	1 2 3 4 5	___ × 1 = ___ Subtotal
		___% TOTAL

[The scale works this way: the instructor makes a judgement on each criteria, circling the appropriate number. The first two criteria are most heavily weighted "× 5", the last four criteria are weighted only "1". The numbers and weights are calculated so that score of "excellent" on every criteria will yield a total of 100 per cent.]

Goldsberry adapted Hirsch's scale as a form to be attached to each student's paper. Thus, the scale provides a systematic way of ensuring that each paper is reviewed for all its strengths and weaknesses and that the weighting of those factors remained constant throughout the grading process. At the end of the form, he added a section titled "COMMENTS," which allowed him to note what the student had done well and to focus on an area that needed improvement. (Later, this section was refined to three sections: 1) What I liked best about your paper; 2) A quick change leading to immediate improvement; 3) What to think about and work on for the next writing assignment.) Goldsberry learned quickly that students liked having this sort of evaluation on their papers. He reported that using the form "turned me from a pedant to a 'teacher/interested reader.' "

GRADING STANDARDS: COMPOSITION J.R. Goldsberry

1-POOR 2-WEAK 3-AVERAGE 4-GOOD 5-EXCELLENT

CREATIVITY		
Point	1 2 3 4 5	
Perceptiveness	1 2 3 4 5	___ × 5 = ___ Subtotal
CONTINUITY		
Coherence	1 2 3 4 5	
Readability	1 2 3 4 5	___ × 3 = ___ Subtotal
EDITING		
Wording and phrasing	1 2 3 4 5	
Grammar and usage	1 2 3 4 5	
Punctuation	1 2 3 4 5	
Spelling	1 2 3 4 5	___ × 1 = ___ Subtotal
		___ TOTAL

COMMENTS
What I liked best about your paper:
A quick change leading to immediate improvement:
What to think about and work on for the next writing assignment:

What happened next may be the best part of the story, because it demonstrates that Goldsberry's use of Hirsch's scale is adaptable to others' uses. Colleague Don Barnett saw Goldsberry's form, used it, and found it successful. Barnett had also been in the seminar and saw advantages inherent in both the specificity and consistency in evaluation. But Barnett also saw the opportunity to connect the form directly to the principles of writing taught in his courses. At the time, he was using Trimble's *Writing with Style* as a rhetoric. So instead of using Hirsch's categories, he used criteria that Trimble emphasized (e.g., opener, middle, closer), adjusting the weighting to allow for the extra category. When this worked out well, Barnett developed forms for final exams, student notebooks, and for paragraphs (for use in a developmental course).

PAPER GRADING STANDARDS D.C. Barnett
STUDENT NAME ____________________

0-UNSATISFACTORY 1-POOR 2-WEAK 3-SATISFACTORY 4-GOOD 5-EXCELLENT

CONTENT		
Opener	0 1 2 3 4 5	
Closer	0 1 2 3 4 5	___ × 2 = ___ Subtotal
Middle	0 1 2 3 4 5	___ × 6 = ___ Subtotal
LANGUAGE		
Readability	0 1 2 3 4 5	
Style, flavor, individuality	0 1 2 3 4 5	___ × 3 = ___ Subtotal
EDITING		
Diction	0 1 2 3 4 5	
Grammar and usage	0 1 2 3 4 5	
Punctuation	0 1 2 3 4 5	
Spelling	0 1 2 3 4 5	___ × 1 = ___ Subtotal
		___ TOTAL

COMMENTS
What I liked best about your paper:
A quick change leading to immediate improvement:
What to think about and work on for the next writing assignment:

Along the way, Barnett and Goldsberry told Lovas about their experience with the form. He too was intrigued and began using Goldsberry's original form. But like Barnett, he began tinkering with it to suit the unique terms of his course, adding labels for the sections of the form.

RHETORIC
Well-defined thesis (a point worth making); a clear plan of attack
Solid evidence; continuity of argument; maintenance of focus

STYLE
Honesty, freshness, individuality
Word choice, readability

EDITING
Grammar, sentence structure, usage
Punctuation
Spelling
Form and legibility

GRADING STANDARDS: COMPOSITION John Lovas

0-UNACCEPTABLE 1-POOR 2-WEAK 3-AVERAGE 4-GOOD 5-EXCELLENT

RHETORIC		
Well-defined thesis (a point worth making); a clear plan of attack	0 1 2 3 4 5	
Solid evidence; continuity of argument; maintenance of focus	0 1 2 3 4 5	___ × 5 = ___ Subtotal
STYLE		
Honesty, freshness, individuality	0 1 2 3 4 5	
Word choice, readability	0 1 2 3 4 5	___ × 3 = ___ Subtotal
EDITING		
Grammar, sentence structure, usage	0 1 2 3 4 5	
Punctuation	0 1 2 3 4 5	
Spelling	0 1 2 3 4 5	
Form and legibility	0 1 2 3 4 5	___ × 1 = ___ Subtotal
		___ TOTAL

COMMENTS

Word of mouth continued. Lovas mentioned the idea to a recently hired part-time faculty member, Rowena Morrison. She talked with Barnett about it, then developed a form organized around key criteria in Ken Macrorie's *Telling Writing*. About the same time, English Department coordinator Carolyn Keen returned from leave, discovered several of her faculty using the form, and tried it herself. By now the form is used by about one-third of the writing faculty at De Anza, for assignments ranging from paragraphs in remedial writing courses to term papers in sophomore literature courses. Every instructor using the form reports generally positive student response. Students most frequently cite the value of knowing specifically what aspect of their paper accounted for their grade and the usefulness of specific suggestions for improvement in the "COMMENTS" section. Students have also commented favorably on getting specific, rather than general, evaluation of their work and on being credited for strengths in their paper.

One last suggestion: Lovas promises his students he will comment extensively (i.e., detailed marginal notes) only on drafts, since students will have the opportunity to incorporate those suggestions in a revision. Final copies of papers are read, but few (if any) marks are made on the paper (usually just a tick mark under mechanical errors). Thus, students get specific evaluation and comments on the form, but their final, typed paper is not written all over by an instructor.

THE ELEGANT "DOUBLE NEGATIVE"

Not Entirely Unappealing

By KAY HAUGAARD
Pasadena City College

I guess it just shows what you can do when you've got class. I am referring to what I call the elegant "double negative." It sounds like a double negative. It looks like a double negative. That's because it has two (count 'em) negatives in it. But some grammarian pulled the right strings and put this truly snooty form in a class by itself so it wouldn't have to associate with those barbarously uncouth forms like, "I don't want no . . ." or "He never did nothing."

No, this isn't like these vulgar forms in which one ends up saying the opposite of what one intends because two negatives reverse themselves and make a positive. (What a costly lesson in grammar a kid got when he told his mother, "I don't want no castor oil," and she took him at his word and gave it to him.)

This "double negative" does not reverse itself. Actually it is just a shade less than a full bodied negative and not quite a positive. Thus to say, "I would not be displeased with the prospect of being wealthy," expresses a very delicate feeling indeed. It saves the person from seeming crassly mercenary and saying (Oh, blush at the thought!) *pleased*, at the prospect of being wealthy, and yet it says that he could be had, yes, indeed, he could be had.

I'll admit that *not displeased* sounds like a double negative but don't be fooled. It means just a little less than pleased and not quite displeased. It is a quarter tone instead of a half tone and takes a very refined ear to hear—or so its users seem to suggest.

There are certain writers, notably the English, who seem to think that this form has just loads of class and use it in annoying abundance. They belong to the school of writing that calls a spade an "implement for tilling the soil," as though coming out with its direct and unadorned name would be too bluntly vulgar—kind of a linguistic frontal nudity.

"I was not unwilling to make some money . . ." says B.F. Skinner in an article in *Psychology Today*. Then there was the news item about how the English are considering "de-illegalizing" certain acts. And in an introduction to a story anthology, Rust Hill writes about the "not uncommon metaphor . . . that life is a journey." Apparently Mr. Skinner wanted to make some bread, and I think it an uncommon nuisance to go through mental flipflops in order to understand Mr. Hill.

Actually, I am not unable to say that I am without irritation at this needlessly convoluted style which occurs to no inconsiderable degree in "literary" writing. Unfortunately, it is not a totally unattractive style; not without a sort of snobby elegance to which I am not entirely insensible and even, on occasion, do not find totally unappealing. I am also not unaware that it would probably take no incalculable degree of effort to uproot it. But perhaps not incomparably more than to understand it.

As for me, I oppose the form on the grounds that it tangles the skein of thought until it looks like a kitten has been playing with it. In answer to the anticipated response that these writers are consenting adults who know what they are doing, which is to use this "double negative" to slice a very fine shade of meaning, I say that no matter how thin you slice it, I feel it is still an affected form which is not unlike baloney.

LACCD/UCLA SEMINAR

(Continued from Page 3)

others. They use the structure of Carl Sandburg's poem "Chicago" to write about Los Angeles. All these maneuvers allow students to share some of the delights with language that we as English majors experience and to write successfully by concentrating on a few aspects of writing, since the model takes care of the others.

At the sentence level, students imitate model sentences, substituting their own content for that of the original; combine sentences; and experiment with a variety of ways and punctuation to show relationships between thoughts.

But does it work? A formal study of its effectiveness is under way on the four campuses mentioned above and will continue on all nine LACCD campuses next fall. The study includes matching control classes and experimental sections; holistically scored pretest and posttest writing samples to be analyzed for variance of gain; and a subset of samples to be analyzed for the presence of certain syntactic and stylistic features.

In the meantime, instructors in the experimental sections notice a definite change in students' attitudes. Bruce Anders's students at West Los Angeles College were so inspired by the chapter on reading that they are voluntarily reading an outside book a month. Wylene Moore of Los Angeles Trade-Technical College reports: "My students stay after class to talk about what we have discussed. The five-hour format keeps excitement for learning high. Absenteeism is down while students' interest in the course is as high as it was on the first day of class."

Dr. Lloyd Thomas, an assistant editor of the text and instructor at Mission College, has noted a marked improvement in his students' writing skills: "My students write more analytically. They support their generalizations with specific references to what they've read."

The final version of the text, tentatively titled *A Reader-Writer Express: Destination—Proficiency*, should be ready in August 1985. Its authors and contributors include Jo An Simmons, editor (LA City College and UCLA), assistant editors Lloyd Thomas (L.A. Mission) and Marianne Boretz (LA City); Ronald Migaud (Compton); Rose Najar (East Los Angeles College); Muriel Blatt (LA Harbor College); Bill, Landau (LA Pierce College); Barbara Bilson (Santa Monica College); Jim Frisby (LA Southwest College); Wylene Moore (LA Trade-Technical College); Edythe McGovern (LA Valley College); and Bruce Anders (West Los Angeles College).

If you or your campus has any interest in our test results, in being a part of our pilot project, or in using the text, write for information to:

Jo An Simmons
OAIP
1332 Murphy Hall
UCLA
Los Angeles, CA 90024

WORKING THE ROOM

(Continued from Page 1)

I can tell if the students are frustrated, demoralized, enthusiastic, mutinous, disorganized. . . . I can see if there are small knots of hecklers whom their regular teacher has never dealt with. I begin, in short, to hear what the crew thinks of their captain.

If the teacher has not been coming to grips with the emotional entity that is his multiheaded beast of a class, then either the teacher or his class or both will be battered. That is, teacher and students will be adversaries, frustrated with one another, contemptuous of one another. The classroom as battlefield is an all-too-common and exhausting phenomenon. I've seen it drive teachers right out of the profession.

IV

We can, if we are glib, choose to blame it wholly on the students. They don't care enough, they weren't taught manners in their homes, they know nothing about respect.

That hasn't been my experience, and I've dealt with thousands of students. They all know something about respect. But sometimes I have to remind them what it is by respecting them.

Before I was a teacher I worked in a mental institution for children. Many of them could be completely wild and violent. Yet I noticed staff members who could quietly, considerately evoke constructive behavior in their charges.

These staff members had varying styles, but there was a common denominator in their success. They were aware. They listened to their kids. They watched them. They understood them. If a kid got out of hand, he was dealt with firmly but never cruelly or violently. And if a child did something right, that was recognized as well.

What allowed the staff to be aware? Fearlessness, for one thing. A calmness at the center in threatening situations. The children knew that if they verbally or physically attacked their guardians, they would be dealt with fairly and firmly.

Which brings me back to that utter failure, the lady from Connecticut. She was a new teacher. A freshly minted Ph.D. She had all the pride of her new degree and none of the humility which should accompany inexperience. She was addressing a formidable crew, a crew whose mettle had been tested on the battlefields of the streets of New York.

In short, she was frightened out of her wits, but couldn't admit that fear to herself. So she was defensive from day one. And the best defense is a good offense. So she bombarded her students. But they did not submit. They grew sullen. They jumped ship. What a depressed little ragtag crew was left by the end of the semester!

And to hear her talk it was all the fault of the students! They lacked motivation and will. They were failing. Not once did I hear her mention the possibility that she might be failing . . . to communicate, to understand, to take advantage of her students' great potential, to "work the room."

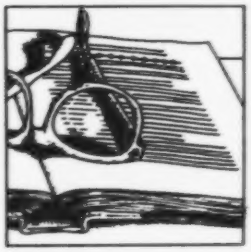
"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

WORDY, UNFOCUSED, BUT WORTHWHILE

By NANCY NADEAU
Imperial Valley College

Like a professional conference, the second volume of *Writing Exercises from EXERCISE EXCHANGE* leaves the teacher-reader's note pad full of lesson plans, ideas, and resolutions. Unfortunately, this collection resembles a professional conference in two other respects as well—wordiness and lack of focus.

Anyone who has used volume one (Littleton Long, 1976) will notice a marked difference. For although the editors' introductions to the exercises are concise and helpful in both, the "Author's Comments" as well as the exercise descriptions themselves are now wordier. The 1984 volume is over twice as long (152 pages in 1976; 335 now) with fewer than a third more exercises (56 in 1976; 79 in this volume). Possibly the authors put the setting of a pedagogical context before concise style and readability. The result is, often, fine exercies cluttered with explanations and buzz words.



The current editor, Charles Duke (Utah State University), has grouped the exercises to correspond roughly to stages in the writing process. Still, the problem of grouping has not been solved: it is almost impossible to find what one wants, even after reading the entire book. Where is that interesting approach to the topic sentence? Under "Language, Mechanics, and Style." Where is the exercise that shows students the whole writing process in one class period? Under "Prewriting." Exercises stressing audience appear in three different sections; exercises giving unusual "sources for writing" occur in every section; and everything from values clarification to writing-across-the-disciplines appears under "Modes for Writing." Thus, the section headings don't usually indicate where an exercise can be found. Further, the titles are often meaningless ("The $500.00 Proposal," "Who Gets the Kidney Machine," "Beowulf Redux"). The authors' commentaries are too involved to allow rapid skimming. There is no index, no display grid for the exercises' various facets. Perhaps the editor of a future volume three can devise some system for making the valuable suggestions in a book like this more accessible and/or retrievable.

However, within six sections, Charles Duke has gathered an impressive variety of insights, ideas, and carefully planned sequences.

I. SOURCES FOR WRITING, twelve exercises which suggest nonacademic content from pen pals, careers, old photographs and restaurants to "Can This Marriage Be Saved," includes an evocative exercise done with Tarot cards. Each student describes and interprets a Tarot card, then assesses the accuracy of his description by having another student select the described card from the deck and revise the description; the second student then writes his own interpretation of the card, and the two intepretations are compared (using an overhead projector) as a class activity.

II. PREWRITING includes Don Murray's striking "Writing Process/Response Exercise," used with "thousands of students" from elementary to university level (pp. 48-50). Six different-colored cards are distributed, and students, working in pairs, go through a process of brainstorming details, identifying a surprising detail, writing a draft, identifying audience needs, and writing a final draft. All in thirty-five minutes!

III. MODES FOR WRITING includes telegrams, magazines, government grants, values clarification, advanced organizers, science, persuasion, businesss, research, and writing-across-the-disciplines. Three useful exercises involve logodrama, (exploring cause-effect relationships from a future perspective), "cat papers" (showing the persuasive power of specific detail by asking students to document criticism of a partner's argument), and career choice (combining personal interest, objective reporting, and carefully planned group work to produce a research paper).

IV. WRITING AND READING segregates reading-based exercises which in the 1976 volume were distributed throughout. For example, this section includes an exercise which appeared (identically!) in the 1976 volume under the section labeled "Ideas for Whole Papers and Special Topics." In the current volume, reading is minimal: newspaper clippings, John Updike (one poem), Thomas Carlyle (two chapters from *Sartor Resartus*), *Henry IV, Part I* (only selected passages), Studs Terkel's *Working* (five interviews out of a hundred), and assorted poetry. This 1984 volume certainly doesn't reflect the current rediscovery that "good readers make good writers."

V. LANGUAGE, MECHANICS AND STYLE, eleven exercises to highlight "word choice, denotation and connotation, development of introductions and conclusions . . . role of sentence structure and punctuation, the importance of tone" (p. 259) contains an exercise which ingeniously proves to students the psychological function and value of a topic sentence.

VI. REVISING, RESPONDING, AND EVALUATING, eight exercises, contains two which seem especially workable: one uses sentences chosen by the teacher as frames for students to vary, and another demonstrates prose flexibility using group revision according to an instructor's specifications. No proofreading exercises are given, an omission which community college teachers (who, incidentally, have only five contributions out of seventy-nine in this collection) may find unfortunate.

Note however, that this volume bears no comparison to a professional conference in one regard: price. For only $13 ($10 for NCTE members) the reader can benefit from the insights of over seventy-five colleagues—or at least have plenty to pick and choose from.

[ ] Charles R. Duke, ed., *Writing Exercises from "Exercise Exchange"*, Urbana, Illinois: NCTE, 1984. ($13.00; NCTE members, $10.00)

TEACHING WRITING, LITERATURE, AND LITERACY

By JIM MOORE
Mt. San Antonio College

I recently reviewed Richard Lanham's *Literacy and the Survival of Humanism* for *The Los Angeles Times*, and the book's accusations toward English departments were so far off the mark of my experience that I began to wonder about two separate things: 1) Did/does Lanham, director of the University of California, Los Angeles Writing Program, know anything about community college English faculties and their typical course load? 2) Do *I* know anything about these "typical" loads, even after twenty-five years in the business, since all these have been spent at one college?

The major accusation in this book of lively but not particularly coherent essays is that college/university English departments are partly responsible for the crisis of literacy (this crisis of literacy being as close as Lanham comes to defining anything so urgent as the survival of humanism mentioned in his title) because they are interested only in literature. It is because things were that way at UCLA, Lanham says, that he helped the Writing Program to become its own thing, independent of the English department.

Lanham says that because college English teachers don't care about teaching writing (and because teachers of other disciplines don't particularly want to read/grade writing), it has simply disappeared from college/university concerns.

However, it doesn't seem that way to me at the community college (freshman/sophomore) level—one of Lanham's targets. While community college English teachers surely love to teach literature (most of them having been taught that that IS English), it is impossible for a community college English teacher to avoid teaching writing. Isn't it?

Lanham's book, which wanders cheerfully from Plato to Castiglione to More to Freud to modern genetic engineering in search of the "reason" or at least a model for writing, asserts forcefully (and redundantly—right?) that literature and composition are two parts of the same whole. He thinks that literature teachers should teach composition and composition teachers should teach literature. I agree. In my review I said that this is how community college teachers do it. I hope I'm right.

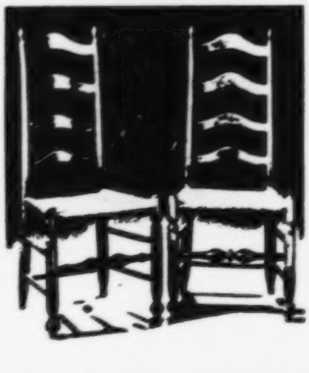
I have used these pages of *i.e.* to laud the way we do things at Mt. San Antonio College—distributing ALL our courses so that everyone gets to teach to his/her strength, so that no one is in the Siberia of writing (or literature, or journalism, or American Language, or whatever he/she thinks Siberia is) without hope of rescue. This IS the way

(Continued on Page 12)

PRESIDENT'S MESSAGE

Recent Meetings: A Report

On 7 March, at the San Francisco Airport's CLARION HOTEL, ECCTYC sponsored a successful meeting of English department chairpersons from Northern California. The meeting was repeated on 22 March in Southern California at Cypress College for Chairs in that region of the State. Judy Hert and Jim Cagnacci coordinated both meetings and were assisted in presentations by directors from the regions in which the meetings took place. Jack Gill (College of San Mateo) and Dick McIntosh (Cypress) did the site planning in their respective regions. As anyone can tell from looking at the roster of officers and directors, ECCTYC is not an organization of chairpersons. However, we felt it was a necessary step at this time to form a network of chairs as an efficient means of transmitting important information on items of grave concern to all English instructors. Items discussed ranged from the growing possibility of statewide testing; to the current status of remediation; to activities in Sacramento; to information on our latest "load/class size" study; to plans for a statewide conference in November, 1985; to a report on the recent English IA-B made by University of California, Berkeley; to the Liaison Committee on English.



On 1 March, Barbara Bilson (Santa Monica College), member of ECCTYC Board and editor of *inside english*, coordinated a conference that was a "first" for ECCTYC: a conference on WRITING ACROSS THE CURRICULUM, co-sponsored by FACCC and ECCTYC. This one day joint conference covered all aspects of the topic, from getting a program started to making it work and keeping it going. ECCTYC is grateful to Barbara Bilson for leading the organization into the realm of conference co-sponsorship.

On 21-22 February, the Liaison Committee on English met in San Francisco. Two of the current community college members on the committee are Nina Theiss (Santa Monica College) and Jim Cagnacci (City College of San Francisco), both members of the ECCTYC Board. Many important topics were discussed at this meeting, but the one of most interest to ECCTYC was the continuing discussion of the proposed UC, Berkeley, changes in English IA-B requirements. After an almost eighteen-month campaign (begun by ECCTYC) to bring UCB before the Liaison Committee, Dean Leonard Kuhi appeared to defend Berkeley's position and to answer committee questions. A significant breakthrough occurred when Dean Kuhi distributed a draft of a new letter requesting all California colleges/universities to cooperate with the university's request for information. The letter actually attempted to be conciliatory and *requests* cooperation instead of *ordering* it; also the letter offered options for ways the requirement could be met by colleges that cannot (or choose not to) adopt the model of the university's IA-B courses. The committee had several suggestions about both the content of the letter and the materials the university intended to send with the letter; Dean Kuhi indicated he would take those suggestions under consideration. After considerable discussion, the Liaison Committee unanimously directed its chair to present its continuing objections to the proposal to the Articulation Council, to the Chancellors or Presidents of all segments, to the State Superintendent of Education, and to the Berkeley campus. The committee remains concerned that English IA-B is to be used more as an access requirement than a graduation requirement;

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$ACRAMENTO $CENE

Life on the *Scene*, Or . . .

. . .The More Things Change. . .

By GORDON TAYLOR

Yuba College

The atmosphere at the *Scene* this spring is quite different from the one last spring, and, in lots of ways, it hardly seems the same place. Many of the same people are still there, but their attitudes have changed remarkably. If they do not agree or see things from the same point of view, at least the acrimony, the attacks *ad hominem*, the biting criticism are no longer their *modi operandorum*. Still, they do not come to the rescue of the community colleges (CC's), and the CC's need many things.

Money is the pressing item. A few people in the legislature call for more help, say the CC's deserve better than they are getting, call on the recalcitrant ones to do their duty; but whether they think of their appeals as a way to play to a constituency or to attack their political opponents, or whether they mean what they say, they are a voice in the wilderness of educational politics along with, it seems, the CC's themselves. (See *inside english* for December 1984 and March 1985 for the grisly details.) Willie Brown (D., San Francisco), the Assembly's Speaker, said, as quoted, that "We need to make a major effort to see community colleges become a full partner in the funding of institutions. Clearly, there should be no difference in the amount [sic] of dollars available to the University of California to take a student." Clearly, that there should be no difference is not clear to many people. And Mr. Brown was not as clear as he might have been, for he offered no specific, or even general, proposals. Did he mean to give the CC's the same amount of money per student as the university (UC) gets or did he mean simply that they should be funded in the same way or according to a similar formula? The CC's Chancellor, Jerry Hayward, has explained that the CC's need a constant supply of money that will encourage colleges to offer the best kinds of educational courses rather than lots of low-cost courses that raise attendance and bring in money but accomplish little else. We should, it appears, be concerned with the cost of educating, not with whether a specific body is in a specific classroom for a specified time, which pushes administrators to simply attract bodies by whatever means. At the very least, this idea recognizes (I hope) what our attitude toward education and the schools should have been all along.

According to several commentators, the CC's suffer for a number of reasons. Some people see them as collecting places for students who cannot succeed elsewhere, as offering strange and inappropriate courses, as not offering courses worthy of the first two years of college. Also, and there is truth here, we are not a unified group looking after our common interests, one to press for our cause in the way that UC and the California State University (CSU) do. We wish to be autonomous districts and colleges but have to get our money from the same source as the others. We are indeed caught between wanting to be local colleges while we must appeal to the central authority for our monies.

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News From Our Regions

UPSTATE
DOWNSTATE

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale College; Lloyd Thomas, Los Angeles Mission College.

Anne G. Phillips, English instructor and reading specialist at Santa Monica College, won second prize ($200) in a nationwide essay competition for women sponsored by the Los Angeles Section of the National Council of Jewish Women. The competition asked women to respond to the topic: "Preventing Nuclear War: One Woman's Solution" and in five hundred words or less to express their ideas, thoughts, and feelings and to suggest a workable solution on what women can do to help prevent nuclear war. Mrs. Phillips' prize-winning essay follows:

> I am a 55-year-old woman, mother of two children, grandmother of three. I am beginning to believe that nuclear war will break out within my lifetime.
>
> I think this tragedy will occur not so much because of clash of ideologies, the military/industrial establishments, overpopulation, and so on—although these are important factors. What really makes me despair is the evident lack of imagination shown by the world's leaders when they discuss arms control and nuclear war.
>
> I would think that anyone who has their knowledge of the facts would be consumed with frustration and fear, would weep hysterically, at every failure in arms negotiations. He or she would work nonstop to prevent the genocide and even planetcide that lies ahead. Instead, the insane charade continues—with the public statements full of words like "security," "deterrence," "winning." What else but a total lack of imagination about the future can explain what is going on?
>
> Therefore, I propose that we provide our leaders and their representatives with some graphic reminders of what the stakes really are. They would have to pledge to conduct arms talks only within a special room or surroundings. These would consist of walls or panels completely covered with enlarged, very graphic pooto graphs of scenes from around the world, carefully chosen for their universal appeal and emotional impact, all showing the horrors that will result if nations refuse to abolish nuclear weapons. They would have to "talk tough" and "stand tall" in front of burning cities, deformed wildlife, the frozen dark of "nuclear winter," dead children floating in our rivers. (Tragically, we already have plenty of photographs for the purpose—from Europe, Russia, Vietnam, Hiroshima, and Nagasaki.) Perhaps then we would begin to see a new urgency in arms talks, and a dawning of common humanity.
>
> Possibly my psychology is too negative. Hope may be a better motivator than fear and horror. In that case, we could add a second set of equally powerful images. These photographs would present the benefits of peace and accommodation: blue skies, gentle rain, uncontaminated oceans and sunsets, healthy wildlife and natural wilderness, small children of all races playing together. The miracle of life and beauty on our planet, which we can preserve only if we have the will—and the imagination to fear the alternative.
>
> Cynics will say that my "silent witness" idea will never work. And of course, a person does not become a dictator or a general or even a "Leader of the Free World" by hating carnage and loving babies. But didn't someone propose recently that in order to deter nuclear war, the leaders of opposing countries should exchange their grandchildren? Another "hostage for peace" idea suggested exhanging 100,000 citizens.
>
> My proposal is related to those two—maybe way-out, quite possibly naive, but then nothing else has worked so far. Details remain to be worked out, but I am sure there are many wise and peace-loving people in the world who could set up a most effective exhibit.
>
> My hope is that even military and political leaders care for something, no matter how limited, besides their own power and ambition. And if we can stir that something to the surface, maybe we all have a chance after all.

CROSS-REGIONAL NEWS

The Faculty Association of California Community Colleges and the English Council of California Two-Year Colleges co-sponsored a Writing Across the Curriculum Mini-Conference at the Hacienda Hotel near the Los Angeles Airport, 1 March 1985.

Barbara Bliss (Santa Monica College) coordinated the program for the conference, which included presentations by **Susan Obler** (Rio Hondo College), **Nancy Nadeau** (Imperial Valley College), **Connie Mischner** (Los Medanos College), **Jo An Simmons** (LACCD/UCLA), **Jean Clemens** (Los Angeles Valley College), - **John Maddox** (Los Angeles Valley College), **Beverly Shue** (Los Angeles Harbor College), and Professor **Andrew Moss** (California State Polytechnic University, Pomona). The thirty-four participants attended from community colleges around the state (Antelope Valley, Chabot, College of the Sequoias, Cypress, Foothill, Fullerton, Mendocino, Palo Verde, Santa Monica, Solano, Taft) and from Phoenix Community College in Arizona.

Some of the presentations and a report on the conference itself will appear in the October issue of *inside english*.

STOPPING BY EYES

Whose eyes those are I'd like to know.
Her thoughts are on her math book though.
She will not see me stop to stare
Nor hear my tripping heartbeat go.

Still of my glance she's unaware
As sunlight dances on her hair.
She and Euclid seem so smug;
Shall I speak now, or do I dare?

My spirit gives my bell a tug
As if to say, "Foolhardy lug!
If she looks up, your goose is cooked!
Run now, before she pulls the plug."

Those eyes should not be overlooked,
But I have dates already booked
And years to go before I'm hooked.
Well, days to go before I'm hooked.

—H. WENDELL SMITH
Santa Monica College, retired

COMPOSITION AND CRITICAL THINKING

On Reasonable Writing: A Tranquil Approach

By **DON K. PIERSTORFF**
Orange Coast College/
Long Beach City College

Professor Marlys Mayfield's delightfully informed article, "Critical Thinking: Defining the Critter and Staking out Its Territory" [*inside english*, March 1984, p. 1], noted importantly the kind of foolishness in which some leonine teachers engage when they sense an intruder into their part of the academic jungle. Professor Mayfield said that one panelist at a prestigious philosophy conference thought it ridiculous for an English instructor to teach critical thinking. That panelist may have been more concerned about his pride than about any English teacher's teaching talents. And besides, a little critical thinking, anywhere, never hurt anyone. My uncle said so.

As for me, I know that we must teach reasoning when we teach composition, and I cannot see getting bogged down in trying to separate "reasoning" from "critical thinking." Occasionally, I have trouble trying to figure out, even superficially, whether English composition or critical reasoning or philosophy, for that matter, is best taught as a separate subject or as part of a larger one.

The word *compose* is treacherous. It can mean, among other things, "to make or create by putting together parts or elements," *or* it can mean, "to create or produce (a literary or musical piece)." Said another way, composing may involve reordering what is commonly suspected by most beginning writers, or it may involve coming up with some conclusions less commonly suspected. Beginning writers who take the least thoughtful way out seem to be playing with a comfortable, elementary, poorly considered form of scientific reasoning.

In my most recent teaching and technical writing adventure—in Saudi Arabia—I learned by working with an audio/visual technician that there is a clandestine Fourth Law of Thermodynamics: "If the probability of success is not almost 100 percent, then it is damned near zero." Somehow a number of students in English composition classes have discovered that law, and they attempt to apply it to their writing, not seeing that writing's probabilities do not necessarily mirror science's probabilities. The genius of science is mathematics, and the granddaddy of mathematics is simple arithmetic: The further one descends the scientific ladder, the more probability one encounters. An answer to the question, "What is the sum of 2 + 2?" is highly predictable, but water boils at various temperatures, depending on such factors as saline content and altitude, and we occasionally have problems with nuclear power plants. Thinking *up* is hard.

Students are discovering, to their academic peril, that the further they descend on the ladder of critical inquiry, the less apt they will be to have their conclusions questioned. The inquiry itself, which forms a major part of much of the writing we teach, does not concern them. (The bottom rung of this ladder, by the way, rests on top of a television set; I'll get to that momentarily.)

For example, a deductive essay "proving" that drugs are bad for you, ordinarily involves re-ordering common information about drugs so that the information has a single message or focus: don't use drugs. On the other hand, an essay that shows anti-abortion laws to be laws which discriminate against the poor because laws based on morality have limited effect on those who can afford to circumvent them, suggests that its author is at work in a more rarefied mental atmosphere than the atmosphere in which the author of the "drugs are bad" paper huffs and puffs. Both writers have put together parts or elements, but the writer on abortion has come up with a conclusion that is not utterly predictable, utterly "safe." One may argue, therefore, that there is more apparent reasoning or inquiry behind the abortion paper than behind the drugs paper. The author of the abortion paper selected less ordinary items from the menu of her mind.

A major reason that English education is no longer the mental equivalent of *haute cuisine* is that we have made duck soup for our students. Take "Gathering Information." Remember the olden days of embellished outlining? That was when we told students to outline a paper, and then write it according to the outline. And then turn in both the paper and its outline, so that we could check to see how closely the students followed their outlines, the pre-plans. We all know now and most of us knew then that, of course, *first* the brighter students wrote their papers; *then* they outlined whatever they had written. So much for teaching how to order information, pre-planning, and the like.

Nowadays, much the same kind of thing is happening. Intelligent, responsible students—those who perceive that English composition is a little more than another general education requirement—"gather information" on safe topics: Drugs are harmful; Cigarette smoking produces cancer; A college education is a good preparation for a job; The environment should be protected; Everyone should be treated equally; and so forth and so forth, far into the groggy, gaggy, gushy stacks of themes. To our complaints to our students that they should at least try to narrow their topics comes the common response, something like "*Well* (pronounced with a huff), do *you* mean to say the environment should *not* be protected?" (Note: "Damn right I am, Kid. We oughta nuke Yellowstone," is not a properly professional reply.)

Maybe the world is too much with us, nowadays. We are reading too many "safe" papers, and we have come to live with too much lousy television. The difference is that we cannot ethically learn to live with all those kinds of papers, and we have not learned to live with television, after more than thirty years. I'm not the only English teacher who has ever heard a student say, "It said on television last night that we must do something about the environment." Smugly. Firmly. Ex cathedra. Television is the final, yet almost impossibly generalized, arbiter. If "it" happened on television—never mind whether "it" be an editorial, a newscast, a musical video, a religious program, or a superstar's absolute endorsement for an underarm deodorant—"it" must be at least partly "true." Or else it wouldn't be on TV.

But, one must ask students, what is the reason that whatever appeared on TV, appeared on TV? What happened behind and before "it" said anything? What does TV want you to believe and why does TV want you to believe it? For what reason is a famous actor's firm pronouncements about the foreign policy of the United States far more quoted and misquoted by students than the considered statements made on television by an Undersecretary of State? It might have something to do with reason in part being the ability to remain vividly conscious during moments of boredom. Or it may have something to do with recognizing the difference between simple systems and complex systems: The "Drugs are bad for you" thinker is a simple-system thinker; the thinker who pulls together public abortion laws and private affluence is a complex-system thinker. Or, getting back to writing, it may be that students are grasping for the grade, not the goal of learning how to write.

If you have a lot of time some semester and your blood pressure is near-normal and your cholesterol level hasn't shocked your doctor for awhile and your biorhythm-feedback teacher approves, try this: Assign one of your usual successful topics, let's say, as an admittedly pitiful example for purposes of immediate illustration, "The Death Penalty." You want your students to be for or against it, and you want them to give firm evidence either way. But this time, in addition to and before their preliminary drafts are due, have your students turn in a list of five reasons why they believe that it is a good topic or a bad topic. This small exercise gets students to see behind you and your topics. Students who do this exercise begin to get hold of the big "WHY?" Why the death penalty? Why not "My Favorite Sandwich"? What kind of writing teacher on this planet, or any planet for that matter, would want me, Good Old Student, to write questions about a question that I have not yet answered?

You will discover that after the initial frustration passes—"What do you *really* want?"—you will get several thoughtful answers, such as, "You want me to write this paper on this topic to see if I can think," or "The death penalty is a good topic because I should be concerned about crime." This kind of exercise keeps reason in front of process in students' minds, where it belongs. After all, studies in the humanities begin the moment students ask themselves *why*.

WRITER TO WRITER

Strategies for Marking Student Papers

By BETTY COON
Diablo Valley College
and Stanford University

Several months ago I attended a dinner party where a former English teacher who had gone into computer science was among the guests. "It was all those papers," he sighed. "That's what finally did me in." If there's a lament common to the profession, it must be his. What in the world are we to do with all of those papers?

It's not only the volume of work that we must read, but the nature of the exchange between teacher and student that is a source of frustration. As a teacher, I have often felt that the amount of work I have invested reading and marking student papers has been all out of proportion to the results. Such an imbalance can only leave the teacher feeling unappreciated and frustrated. If our comments aren't read or are resented and the student writer's work doesn't seem to improve as a result of our efforts, then we are wasting our time.

For some reason, most English teachers don't seem to think very much about the comments they put on student papers and what the effect of those comments might be on the student writer. Our comments must often seem about as intelligible to students as hieroglyphics. We can also err by being overly zealous. Most students are very afraid of writing in school, and they feel they can't do well at it. To cover their papers with comments only confirms their worst fears and helps assure that they won't produce the writing they may well be capable of.

The destructive effect of too much criticism was demonstrated to me by a music teacher from whom I took lessons a few years ago. I love to play music, but I have very little confidence in my ability as a musician. When I moved to a new part of the country, I went in search of a music teacher. My choice was an unfortunate one. While technically competent and a good musician herself, my teacher destroyed my interest in playing a musical instrument for six years. After every phrase I played, she would stop me and discourse on all the things I hadn't done well. I don't really know if I was playing that badly, but she convinced me that I was. After several months of instruction of this kind, I decided that I was a hopeless case.

What kind of comments, then, can we make to student writers that will help them improve their writing? First, we can avoid "rubber stamp" comments. These are comments like "AWK!" or "Develop" or "Vague" that may communicate very little beyond our disapproval. It's also important to avoid using language of the profession with which the student is probably unfamiliar. If a teacher wants to use words like "diction" or "focus" or "person," the words will have to be defined in class with a sufficient number of examples so that the student understands the meanings.

Besides recognizing that certain comments are destructive, the skillful teacher of writing knows what constructive purposes she hopes her comments will serve. Some comments are used simply to set the student writer at ease. Other comments indicate to the student that he is a fellow writer engaged in a process. Still other comments point out areas of promise in the student's work. Finally, there are those comments which are used to hone the student's editing and grammatical skills.

No teacher of writing should underestimate how important it is to set the student at ease. Many writers—professional and otherwise—became blocked because they imagine their audience to be overly critical. In the writing classroom, the teacher is undoubtedly the audience of which the student is most conscious. It is important to express confidence that the student can do the writing necessary in the course. (There may be cases where a student needs to be referred to a more appropriate course, but that's a different matter.) It is also important to praise. I'm not advocating insincere praise, although I suspect that the writing teacher who is a cheerleader will get far better work from her students than the one who is a stern judge. Comments of this sort often might not appear to be comments at all, but informal conversation. For example, a teacher might say something like "I was really interested in your statement about the isolation deaf students feel. If you wanted, you could develop that idea into a paper." Or she might say, "I'm curious about your interest in raising orchids. Why don't you write something about it?" And of course there's that universally appreciated comment—"Good!"

It is also important to frame comments in such a way that the student feels himself to be a fellow writer who is getting criticism in order to solve the problems he faces in a particular piece. Such comments treat the student respectfully. They also have the advantage of encouraging the student to struggle to solve the problems in a particular piece of writing—a far better pedagogical technique than simply providing answers. "You may want to fiddle around with this sentence a bit," the teacher might say. "I wasn't sure what you meant." Or she might comment, "Your conclusion is okay, but I think you could come up with something that has more zip." Or she might say, "I didn't understand why John was so angry with his grandfather. There seemed to be something left out."

Since it is most fruitful to treat the student as a fellow writer, it is also inappropriate in most cases to revise sentences for him. I use brackets to indicate to the students words and phrases that could be left out. I rarely recast a sentence for a student, however, because I feel he will learn the most if he struggles with that difficult sentence himself. Occasionally, I do rephrase a sentence, but, when I do so, I mark it "possible revision." That "possible" indicates that the writer, not myself, is the ultimate authority about his work.

Another important function of comments is to point out areas of promise in a piece of writing. Professional writers know that they often don't find what they want to say on their first or second or even tenth draft. What they look for in drafts are areas of promise that can be built on. In fact, a good part of learning how to write well is learning how to lop the weak writing away and build on the strong. I call this process finding the "diamonds in the muck."

After many years of practice writing, it is possible to find those diamonds by oneself. Inexperienced writers, however, must have feedback. When the teacher or peers point out moments of promise in a student's work, the student's own critical sense is being developed. As his critical sense improves, so will his writing.

There are several types of moments of promise which peer critics and the teacher should be attuned to. Critics of writing should look for the places that seem honest. It is probably impossible to define this quality satisfactorily, but most readers can recognize honesty in a piece of writing even if they couldn't give that quality a name. It is also important to comment on the felicitous phrase or sentence. There may only be one such phrase in an entire student essay, but it is promising to find even one. Finally, critics should praise lively language. Good writers love to play around with words. Even if some particularly lively language is out of place in a student essay, the language itself can be praised while at the same time pointing out that it doesn't belong where it is.

Finally, there are those comments which improve a student's grammatical and editing skills. However, it's very important for the teacher to know at what point in the process it's appropriate to make comments about grammar, punctuation, and spelling since concern with these issues at the wrong stage of the writing process can block a writer. My students do rough drafts of their work, and I emphasize that spelling, punctuation, and grammar are issues that aren't terribly important until one is doing a final draft. I also recognize that as a student-writer becomes a more skillful editor, he is less likely to make technical errors even in rough drafts. Nevertheless, knowledge of grammar does not mean that a student can write well.

It's also important that comments on technical matters be made in a way that encourages student writers to improve their skills. Except on the papers of those students who have relatively few errors, it's important to begin by marking only the most basic errors—reference errors, comma faults, fragments, and spelling. To mark everything on a poorly edited paper is to overwhelm the student. Explanations of the errors marked should be offered in class, and the teacher should have some method of verifying that students correct their errors. But of course students are most likely to correct technical errors if they take pride in and enjoy writing.

What's in it for the teacher who learns to comment more effectively on student papers? —Less work? I doubt it. But those stacks of papers could become less of a burden because they are more fun to read. The student who is treated like a writer who has something to say is likely to surprise us.

$ACRAMENTO $CENE

(Continued from Page 7)

For the short term, the CC's Board of Governors (BG) have proposed that the budget for 1985-86 be increased by $232.2 million: $135 million to fund the schools according to the statutory formulae set up by SB 851 (the current funding bill for the CC's); $50 million to help the colleges replace and improve equipment and facilities; $31.2 million for the matriculation program; $4 million to expand the deferred maintenance program; and $3 million to pay for a proposed program to establish transfer centers to improve articulation between the two-year and the four-year schools.

On the level of the more routine, but at least as important, affairs, a few bills have been introduced in the legislature although not in the numbers of last year:

—AB 3 (Campbell, D., Richmond) on matriculation is similar to the Seymour-Campbell Matriculation Act (a combined version of Campbell's AB 2638 and Seymour's (R., Anaheim) SB 1703 sponsored by the BG) that the Governor vetoed last year. The BG is pushing matriculation also again this year, and Seymour will carry the bill.

—AB 2 (Alatorre, D., Los Angeles) would amend the Lottery Act of 1984 to augment allocations to the K-12 system, but it says nothing about the CC's (possibly an attitude typical of many people).

—SB 333 (Dills, D., Gardena), however, would prohibit the legislature from requiring that revenue from the lottery be used to fund existing formulas for both the K-12 and the CC systems. It does not, on the other hand, place any restrictions on categorical monies.

—AB 75 (Hughes, D., Los Angeles) would require that the CC's Chancellor develop minimum standards for remedial programs and that these programs receive priority for monies from the Lottery Fund. (It seems that no one can leave the Lottery Fund alone. The lottery may have complicated our lives even more than it may have given us some relief. There will be those, I suppose, who say that they told us so.)

—AB 163 (Alatorre) on standardized testing is opposed by the BG. It would 1) limit the use of these tests for enrolling and placing students; 2) require schools to describe each test, indicate its purpose, its validity and use; 3) establish methods for verifying scores and responding to students who challenge the questions, the scores, or the administering of the test; 4) prohibit placing students in a course solely on the test's results; 5) allow students to sue schools for failing to comply with this bill's requirements.

—AB 733 (Alatorre) would compensate for the declines in appropriations based on ADA, establish a base year for funding purposes, allocate money for in-service training, and require more detailed reporting of revenues and expenditures by the CC's.

—AB 1069 (Campbell) claims to support a stable and highly qualified instructional force by extending to part time teachers the pro-rata salary, benefits, and responsibilities of their full time counterparts; and would require the CC's to keep the current ratio between the two groups.

—AB 684 (Moore, D., Los Angeles) would require all courses offered through foundations and contractual programs to conform to the high standards of regular programs. (These last two, while they address issues that need attention, seem to be set up to reflect particularly the institutional biases and myopic attitudes of their sponsor, the California Teachers' Association (CTA) through its surrogate, the Community College Association: while sort of admitting that part time teachers are a bit of a drag on the schools, the CTA wants them as dues-paying members; and it assumes that everything that full timers do within the regular program is, naturally, of high quality and meets high standards. The CTA seems to believe its own advertising. Once in a while, we do need to look to keeping our own house in order, as the phrase goes.)

—The BG's staff recommends introducing a bill to require and fund a study of developing and renewing teachers (That's all right; I don't understand what it means either). Details about this proposal are not available at present.

The CC's Board of Governors, at its meeting in April and May, will be grappling (is it ever otherwise?) with two reports from the Chancellor's Task Force on Academic Quality. (How the work of a task force to carry out military objectives applies to academic quality can, perhaps, be explained by those who like military metaphors.) Both reports are written in the best bureaucratic jargon: the first is "Proposals for Strengthening the Associate Degree in the California Community Colleges"; the second is "Remediation in the California Community Colleges: Proposals for Board Policies and Actions." Copies of each have been sent to the world: any organization that has any relationship to the CC's and other interested parties. The first starts with a history of the degree since it was invented in 1900; refers to a national study on the "major issues related to the viability of the degree"; lists current requirements for the degree in California, the Board's previous actions to make it stronger; proposes changes in Title 5 to assure that courses be of "sufficient rigor" and be "distinguished from courses that do not apply to the degree," which would eliminate remedial courses from counting; and contains the usual appendices, indices, and bibliographies.

The second is a response (or reaction) to the study from the California Post-secondary Education Commission (CPEC), the pretentiously entitled "Promises to Keep: Remedial Education in California's Public Colleges and Universities" (a title that only denigrates Frost's poem and does nothing to raise the quality of writing in the report. [Teachers of Good English Prose, Unite! We have not much more to lose!]) The Task Force (TF) accepts some of CPEC's suggestions: the CC's should teach remedial courses, reading, writing, mathematics, English as a second language, UC and CSU should not; articulation between colleges and high schools should be improved; remedial courses should not count toward a degree; remedial courses should be evaluated better. However, it hesitated over CPEC's recommending an "academic floor" (entrance requirements, in plain terms). The TF found problems in the definition of *remediation* worked out by the Learning Assessment and Retention Consortium (LARC), which arrived at the definition in what someone designated as a *charette*, a French word that means a push-cart or a small cart drawn by some appropriate beast of burden. (Ah, yes! The wonders of the jargonistic mind!) Fortunately, the TF was able to solve these problems and to modify the meaning of the term accordingly. The TF also supports CPEC's recommended delineation of the functions of the CC's and the high schools. It praises the "Statement on Competencies in English and Mathematics Expected of Entering Freshmen" prepared jointly by the Academic Senates of the CC's, CSU, and UC. This report's suggestions also have the virtue of costing almost nothing. Finally, the TF backs the idea of matriculation to help both the students and the institutions do a better job: the thing we all work toward and try to accomplish.

Meanwhile, greetings from the arm pit of the United States: it could be said, as a friend of mine has, that yobocity has finally caught up with us.

REVIEWS

(Continued from Page 6)

teachers should be, isn't it? [See "Fair is Fair: Course Rotation at Mt. SAC," *inside english*, September 1981, p. 3.]

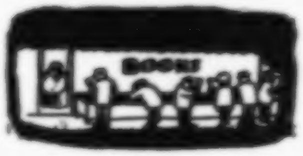
Let me point out my schedule of this semester as an example. I teach a freshman composition (1A) course, a general communication (non-transfer) course, a beginning newswriting journalism course, a fiction-writing course, and an introduction to the short story course.

This is probably a skewed example, since our department includes journalism and not all English departments do, and we have that hybrid general communication course. But our department also embraces various one-unit specialty courses like grammar review, the typical range of pre-freshman comp courses, an enlarging American Language (college-level ESL) program, and quite a range of standard lower-division literature courses. With one exception, each of our nineteen full-time instructors teaches two or three (or in cases like mine, four or five) different kinds of courses. We try to vary our part-timers' schedules in the same way.

I have already said that this tends to keep us alive, and to make us happy. I also think that it keeps us in tune with the range of English usage. I clearly believe that my insights into teaching short stories as literature help me to help my fiction writers write better short stories. I know that my focus on terseness, strong verbs, and coherence in newswriting makes me aware of what my freshman comp students need most of all. In short, it saves me time; I know the hierarchy of value in written communication.

In the back of my mind mutters the question from load surveys: How many writing classes do you teach? If there are faculties out there who think that teaching four or five writing courses is normal, then these faculties must also think that teaching nothing but literature is normal. Lanham says that teaching nothing but writing will turn you to jello: "The teaching of writing is surely the most labor-intensive activity on earth. It ranks right up there with scrimshaw and knitting with a no. 0 needle."

I say that teaching nothing but lit will turn you into a snob. I have never forgotten one senior teacher of my acquaintance—this was about fifteen years ago—telling me that he just couldn't become interested in the products of our creative writing students because "When you've read so much great literature, it spoils you." Shouldn't such reading sensitize you? Shouldn't it alert you to the promise in your writing students? Shouldn't you put your literary enthusiasm to work *there*?



You may get a different set of messages from Lanham's book. It is a lot more irritating than *Revising Prose* (Scribner's, 1979), his earlier and quite unobjectionable book. What *Literacy and the Survival of Humanism* told me is that if Lanham's charges against English departments on our level are true, we'd better do something about our teaching pretty quick.

☐ Richard Lanham, *Literacy and the Survival of Humanism*, Yale University Press, 1983, 208 pages, $17.50.

PRESIDENT'S MESSAGE

(Continued from Page 7)

that there is no sound basis for thinking that more reading and more writing is automatically equal to better reading and better writing; that the university is attempting to impose on other colleges requirements that remain unacceptable on the other U.C. campuses; that exceptions will be granted to transfers within the university system that will not be granted to transfers from outside the U.C. system; and that sample reading lists from Berkeley meet the individual instructor's need to teach literary works he likes more than they meet the requirements proposed by Berkeley.

Finally, as I write this column, ECCTYC is looking forward to a mid-April meeting of its Board of Directors in Sacramento, a meeting that will occur at the same time and in the same hotel that the California State University and UC English Councils will be meeting. Considering all the issues currently facing the English Councils, agendas are sure to be long and tight, but they will also be interesting. A major focus of the ECCTYC meeting will be on the statewide conference we have scheduled for next November in the Bay Area. Watch for the dates of this conference and for the information that will be sent your departments. We need your input and support if we are to continue effectively to represent you on the state and local levels.

Since this is the last issue of *i.e.* for the 1984-85 academic year, on behalf of ECCTYC's officers and directors I extend best wishes for a pleasant, relaxing, and profitable summer; all of us look forward to continuing service to you next year, and we hope to see many of you in November at our statewide conference.

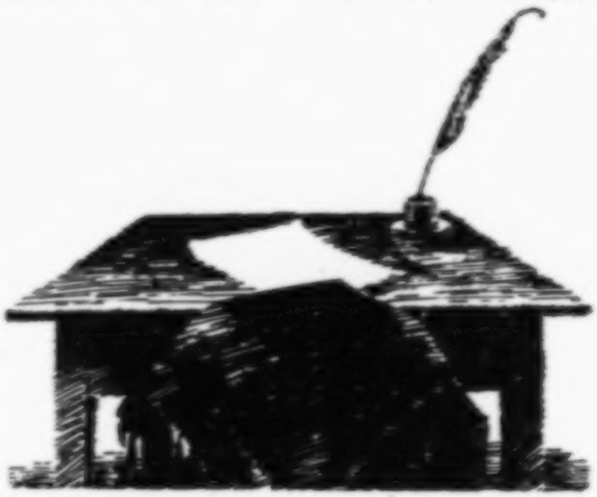
JIM CAGNACCI
City College of San Francisco
President, ECCTYC

FROM THE EDITOR

On various occasions readers have requested that *inside english* devote each issue to a single topic. We tried to do just that in three 1984 issues: March, focusing on Writing Across the Curriculum; October, devoted to Computers and the English Program; and December, centering on Literature and the English Class. Although we received several fine articles for each issue, we did not receive enough submissions—articles or book reviews that applied to the focus of each particular issue—to fill *i.e.*'s pages.

Having heard again from numerous readers that they would like to see "special" issues of *i.e.*, we will once more attempt to put together three focused issues:

OCTOBER 1985. This issue will again look at the various approaches to Writing Across the Curriculum. We request book reviews that evaluate texts that stress the cross-disciplinary approach and books offering theoretical support for the cross-disciplinary approach to writing. In addition, we seek articles that describe writing-across-the-curriculum programs, discuss successes or failures of such programs, and question or demonstrate the efficacy of such an approach.



DECEMBER 1985. This issue will focus on literature—as the core of a humanities program, as integrated with writing, as necessarily separate from writing, as impossible to teach to today's students. Whatever point of view you wish to take on the subject, we are interested in receiving your manuscripts investigating the issue of literature in the community college curriculum. Literature texts, media programs related to literature, and discussions of literature are all appropriate for review.

MARCH 1986. This issue will investigate the transfer function of community colleges as it relates to the English program. Increasingly, our colleges must come to grips with the legislature's and the public's demand that community colleges either take their transfer function more seriously or stop pretending that they have a transfer function at all. What role do English departments and individual English teachers have in their college's transfer program? What responsibility do English teachers have to potential transfer students? How is that responsibility—if it exists—best carried out? Your thoughts on these questions will make for a dialogue among all of us teaching English in the California community colleges.

Have a restful, rewarding summer—and continue to hone your writing skills by tapping out some lines for us on your trusty typewriter.

We look forward to receiving your submissions for these three upcoming issues of *i.e.* And the truth of the matter is that if we do not hear from you there may not be any upcoming issues of *i.e.* at all.

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WRITING ACROSS THE CURRICULUM:
"A Unique Value for Learning"

by NANCY H. NADEAU
Imperial Valley College

The writing-across-the-curriculum program at Imperial Valley College (IVC) was designed to solve a problem faced by many community colleges: increasing numbers of unprepared students entering the classes of instructors unsure of how to solve their remediation problems and uncertain that those students should be there in the first place. Many IVC students have been finding college-level work baffling and frustrating and have been dropping out, not only no better educated but also discouraged by their college experience. Writing-across-the-curriculum activities, it was hoped, would do three things: 1) allow students a written "voice" in their classes, a means of communicating with their teachers without the risk of appearing stupid in class; 2) provide students with articulation skills, especially writing skills, to learn better, to find their own point of view in an academic context, and (as a fringe benefit) to improve their formal writing skills; and 3) give faculty an opportunity to communicate in their subject areas with students and to identify learning problems.

Our program was funded through a Title III faculty development grant, authored and tirelessly promoted by Ruben Lopez, the dean of IVC's External Campus. It provided six units a semester released time for an English Division instructor to do research, and then, with the help of a second English instructor given the same released time the following year, set up a series of faculty workshops. The grant also stipulated that sample writing assignments be collected in all disciplines, that readability counts be made for all texts used in IVC classes, and that fifteen or so microcomputers be purchased and put to use for improving instruction in language skills.

In the fall of 1983, as the English division instructor entrusted with the planning of this program, I read about writing-across-the-curriculum (WAC), got advice from IVC's two excellent project consultants (Susan McLeod, San Diego State University; Harry Polkinhorn, SDSU-Calexico), collected assignments in a variety of disciplines, arranged for campus text-readability counts, visited other campuses with cross-curricular writing programs to see the kinds of activities that were possible, talked with other-discipline IVC instructors in their offices to ask what kinds of writing they were assigning, and organized a faculty WAC committee to give instructors a deciding vote on the content and scheduling of workshops and on the implementation of the project in general.

By far the most important of these projects was talking with other-discipline instructors about writing. The word was out that "no one assigns writing anymore." But I found that some of my colleagues had been requiring writing for years, devoting many hours per semester to advising students on writing and to evaluating that writing after it had been handed in. I also discovered that they were struggling, as I was, with many students' poor writing skills, poor study habits, unresponsiveness and nonparticipation in the classroom, and seeming lack of know-how for college work.

Possibly I'd thought instructors in other subjects were teaching different students or else the same students in courses in which they were more confident and successful. But that wasn't the case. One art instructor summed up what most of us had probably been feeling for several years when he said, "This isn't what I'd imagined college-level teaching would be." Each of us evidently had been fighting the good fight all alone in his or her classroom or office or at home with lesson plans and student papers. And, of course, many of us had devised ingenious methods for involving and helping our students. Nevertheless, we were all finding teaching grim from time to time. A history teacher chuckled hollowly over a student who told him that the library didn't have anything on John F. Kennedy. (He later found out that she didn't know what a card catalogue was.) An economics instructor told of asking students on an essay to outline methods the Federal Reserve Board could use to adjust the economy. One student responded—"Yes." (Could the student read the question?) Faculty lounge conversations had become "Can-you-top-this?" rounds reminiscent of Czechoslovakian humor. And it was too easy to blame it all on the students, or on Sacramento, or on modern society. We weren't all demoralized, although some were; we were no longer chagrined because we were becoming accustomed to a very different college situation from that in which we had been educated; but most of us were feeling professional discomfort.

During each visit I had tried to explain the use of writing for learning, the informal, expressive use that is fundamental to knowledge (as opposed to the formal, transactional use of writing to evaluate students' knowledge). I say "try" because I don't think I ever managed to make this distinction clear. Some instructors were of the opinion that "writing-across-the-curriculum" was an English Division stratagem to get other-discipline instructors to teach English for us. Others listened carefully but simply didn't understand that any division, not just English, could coordinate a cross-curricular writing program, that

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INSIDE
inside english

ECCTYC
Looks At Writing Across the Curriculum

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inside english welcomes articles, reviews, and other writing of interest to instructors of English in two-year colleges. Submissions should be limited to no more than eight double-spaced typed pages. Although a detailed policy and style sheet is available on request, in general follow *The Chicago Manual of Style* and *The MLA Style Sheet* (Second Edition). Send manuscripts and requests (with a self-addressed envelope to which stamps are clipped) to Barbara Bilson, Editor, *inside english*, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

The editor reserves the right to edit manuscripts so that their format and language conform with the style established in the journal.

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Letters

Dear Editor

CASTING ASPERSIONS

Some of my best friends are English teachers, but when I read Gary Cummings' assertion ["What *Are* We Fighting For?" *i.e.*, March 1985, p.2] that colleagues from other disciplines were "almost gone to computer graded texts and to the track for their workouts" and that they regarded English teachers "as hurdles for their students," my gadfly wings quivered with rage. Egads, are there no limits to the maudlin self-pitying prose that is to be published in *inside english*? And when further in the Cummings lament I read:

> And if I try to draw the purpose of my composition class or model my assignments after those my students receive from other classes at De Anza College—or any other two year college in any state—I will discover more likely the institutional insignificance of my discipline rather than a sense of purpose.

Carramba, I was airborne!

Gary Cummings and the rest of you wild and crazy English teachers should never forget that you don't own this language; that you don't love it any more than the rest of us moilers and toilers; and that the language is, in fact, alive and well in many of our classrooms. At Foothill College, for example, we are in the midst of a dynamic Writing-Across-the-Curriculum project initiated, I might add, not by our English department but by our leader-president, Tom Clements, himself a former engineer. Furthermore . . . oh, what the hell. I'll just finish this buzz note by suggesting that only he among you who invented the sonnet should cast the first aspersion.

DENOS P. MARVIN
Speech Communications
Foothill College

DEAR READERS

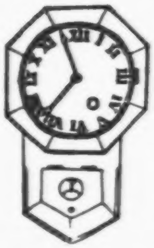
What happened to the rest of you? Thanks to Professor Marvin this space isn't entirely blank. Thanks to Professor Marvin we know that somebody—at least one person—reads *i.e.* But why is Professor Marvin the only one of our almost four thousand readers who felt strongly enough about something to tell us?

Surely someone else out there has thought to him- or herself or griped to a colleague, "I can't imagine what Inez Instructor was thinking of when she wrote that review of Snidely Whiplash's new text. I've used it, and it's a bomb." Surely someone has stated over a cup of coffee in the faculty room, "Paul Professor's article on teaching Joyce's *Ulysses* to remedial readers raised some interesting points, but I disagree with his comments at the end." What about those of you, who, like Professor Marvin, find the hairs on the back of your neck rising with ire? Haven't you muttered to yourself or shouted to someone else, "Colleen Colleague is all wet. What she writes in *i.e.* is . . ."?

Instead of—or perhaps in addition to—mumbling to yourself about shoddy writing or inadequate thinking in the pages of *i.e.* or telling a colleague how much you liked what someone wrote in *i.e.* about a technique for teaching literature, do what Professor Marvin did above: tell us—in writing. A few words on paper about an article that you liked or did not like, about a review you agreed or disagreed with, allows *i.e.* to be a forum for spirited discussion rather than merely a passive purveyor of information and ideas. And, it allows those who write for and who edit *i.e.* to know that you're out there, reading what we have to say—and responding to it.

BARBARA BILSON
Editor, *inside english*
Santa Monica College

Notices



WRITING LAB NEWSLETTER

THE WRITING LAB NEWSLETTER is intended as an informal means of exchanging information among those who work in writing labs and language skills centers. Brief articles (four to six typed pages) describing labs, their instructional methods and materials, goals, programs budgets, staffing, services, etc. are invited. For those who wish to join the newsletter group, a donation of $5 to help defray duplicating and mailing costs (with checks made payable to Purdue University, but sent to the address below) would be appreciated. Please send material for the newsletter, requests to join, and checks to: Professor Muriel Harris, Editor, WRITING LAB NEWSLETTER, Department of English, Purdue University, West Lafayette, IN 47907.

WRITING LAB DIRECTORY AVAILABLE

The *Writing Lab Directory* is a compilation of two-page questionnaires completed by writing lab directors. Their answers describe each lab's instructional staff, student population, types of instruction and materials, special programs, use of computers, and facilities. Copies are obtainable for a donation of $13.50, including postage. Prepaid requests only. Please make checks payable to Purdue University and send them to Professor Muriel Harris, Department of English, Purdue University, West Lafayette, IN 47907.

CATESOL STATE AND REGIONAL CONFERENCES

All community college instructors are invited to attend the CATESOL conferences; the conferences are not limited to ESL instructors only.

19 October 1985. Tri-County Regional Conference. Santa Barbara City College. Contact: Cliff Rodrigues, Office of Superintendent, 535 E. Main St., Ventura, CA 93001, (805) 647-1597.

19 October 1985. Steinbeck Area Chapter Conference. Hartnell College, Salinas. Contact: Naeda Robinson or Benita Low, 436 Del Monte Farms Rd., Castroville, CA 95012, (408) 663-4087.

19 October 1985. Nevada Chapter Conference. Tonopah, Nevada. Contact: June-Ellen Hall, P.O. Box 6031, Reno, NV 89503, (702) 385-0747.

26 October 1985. Bay Area Regional Conference, City College of San Francisco, 55 Phelan Ave., San Francisco, CA 94112. Contact: Peggy Doherty, (415) 239-3065, or Mo-Shuet Tam, (415) 239-3427.

2 November 1985. Los Angeles Regional Conference. CSU, Northridge, Northridge, CA 91330. Contact: Paul Hamel or Joyce Evans, (818) 787-3074.

9 November 1985. San Diego Area Regional Conference. Foothills Adult Center. Contact: Bob Johnston, 3635 Kite St., San Diego, CA 92103, (619) 296-6938.

(Continued on Page 9)

WANTED:
AN ADVERTISING EDITOR FOR *INSIDE ENGLISH*

Because of other commitments, Jim Moore, *i.e.*'s diligent advertising editor, has had to resign his position. Jim's dedication to the job brought more advertising to the pages of *i.e.*—and more needed revenue to produce the journal—than ever before. We will miss you, Jim, and wish you well.

Now, however, *i.e.* needs an advertising editor. The duties? To contact publishers and encourage them to advertise in *i.e.* The hours? As many as necessary to get the job done. The pay? Some excellent contacts with publishers and the eternal gratitude of ECCTYC, *i.e.*, and, especially, this editor.

Please send letters of inquiry, resumes, and letters of intent to Barbara Bilson, Editor, *inside english*, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405.

FACCC/ECCTYC WRITING-ACROSS-THE-DISCIPLINES MINI-CONFERENCE

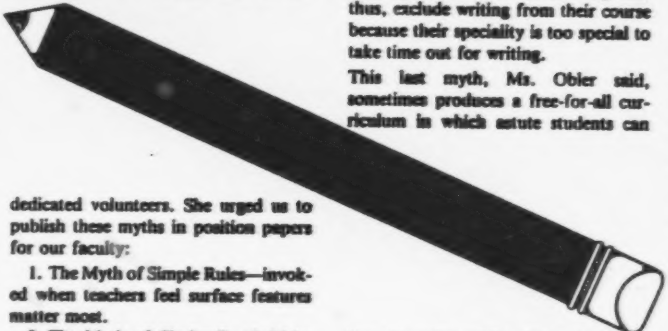
Writing for Learning: Programs and Ideas

by TRISH GEDDES
Cypress College

Last March the Faculty Association of California Community Colleges (FACCC) and the English Council of California Two-Year Colleges (ECCTYC) sponsored a one-day Writing-Across-the-Disciplines mini-conference in Los Angeles. The conference, coordinated by Barbara Bilson of Santa Monica College, surveyed the issues and overviewed several model programs. The following brief summary will, I hope, stimulate further discussion of this significant trend in education.

The first speaker, Susan Obler (Rio Hondo College), shared the insights she gathered while completing her dissertation, *Writing Across the Curriculum: Faculty Perceptions and Practices at Selected Community Colleges*. She underscored the historical precedent for writing in every discipline, reminding us that the present writing-across-the-curriculum (WAC) movement *restores* writing to its rightful place at the *center* of each course. She viewed writing in content-area courses primarily as a tool for active learning and only secondarily as a means of reinforcing writing skills. This emphasis on *learning through writing* overcomes the objections that some teachers raise when they misconstrue writing across the curriuclum as spelling or grammar across the curriculum.

Ms. Obler attacked several myths that block the aceptance of a WAC program by more faculty than a few dedicated volunteers. She urged us to publish these myths in position papers for our faculty:



1. The Myth of Simple Rules—invoked when teachers feel surface features matter most.

2. The Myth of Cinderella—held by English departments who mutter "poor me," convinced that faculty in other departments are their pampered and lazy step-sisters (and brothers).

3. The Myth of Inadequacy—used by faculty in other disciplines to justify their not assigning writing (to assign writing, they must become composition teachers).

4. The Myth of the Magistrate—uttered by those who claim that every word written by a student has to be corrected.

5. The Myth of Specialization—claimed by those who do not believe that writing is a tool for learning and, thus, exclude writing from their course because their speciality is too special to take time out for writing.

This last myth, Ms. Obler said, sometimes produces a free-for-all curriculum in which astute students can "earn" units while doing the least amount of work. She suggested that we ask the instructors who perpetuate this myth, "Are you willing to say that students can pass your course without writing or reading? What data do you have that students got it [the content of the course], kept it, used it?"

How can faculty resistance be overcome? Ms. Obler offered three suggestions: 1) to encourage instructors to assign shorter research papers, 2) to set up a community advisory board to lobby trustees to encourage writing in all courses, and 3) to teach our colleagues how to compose workable paper assignments. For this final suggestion she gave us a practical demonstration. After explaining (with a handout) the concept, we tried to develop our own workable assignment. We rewrote one of our own assignments, incorporating the thirteen qualities characteristic of assignments that work: 1) clear parameters; 2) good *and* mediocre examples; 3) handouts with bite-sized steps; 4) manageable topics; 5) specified audience; 6) criteria for grading; 7) acceptable resources; 8) defined writing stages; 9) pilot testing; 10) built-in flexibility; 11) demands for active learning; 12) confessions; 13) obvious relationship to course goals. This one practical demonstration helped us see that good assignments can make writing more "satisfying, interesting, rewarding . . . and easier"—the orientation Judy Hert called for in making our WAC pitches ["Teaching Teachers: Resistance and Writing Across the Curriculum," *i.e.*, June 1984, p. 3].

(Continued on Page 11)

INNOVATION AT LOS MEDANOS COLLEGE

"Blocking" Assures Writing Across the Curriculum

By CONNIE MISSIMER
Los Medanos College

One way to give community college students university-level instruction while working in depth with them on their writing is by having the same instructor teach two or three courses to the same group of students. Los Medanos has embarked on such a plan this semester. I teach the same group three courses: English 1A, critical thinking and humanities. Because Los Medanos is situated in a blue-collar community, we avoided billing this block as an honors program, fearing to exclude many skilled people who do not perceive themselves as honors students. Any student capable of writing college-level English was invited to take the nine-unit block and to work harder than in the normal courses. Thirty-two people volunteered.

The rewards promised to students for their greater efforts were speedier academic progress and in-depth attention. The semester is just two weeks old, but these rewards are already manifest. The students have submitted two four-page essays; they already have those essays back, with extensive notations which they are responding to; a third four-pager is due next Monday. I have never done such a creditable job of lecturing or paper-grading, already tailoring extra assignments for several students. For their part, members of the class are more relaxed and helpful to each other because they are in three courses together. By this time we all know one another.

The contrast is great between this block and the fourth class which completes my load. In this "orthodox" philosophy class I have been able to learn only three names and (as usual) am waiting until test-time to collect writing.

Is it perversity that the students in this fourth-class are not getting the same treatment? I think not. It is impossible to adequately juggle writing assignments *together with* college level instruction in one course when one has several other courses to worry about as well. Something's got to give. Assuming a load of fifteen lecture hours per week at two hours of preparation per lecture, the instructor faces a forty-five-hour work week before *any* student assigments are considered. Factor in monthly essay exams and a ten-page term paper from thirty students in five courses, and even with the most desultory corrections, that instructor would work an eighty-two-hour week.

With blocking, however, the instructor can handle far more writing. Rather than trying to deal with essays and term papers of 120 people, the instructor has to recognize the needs of (say) thirty block students in depth, another thirty of necessity more superficially. In the latter case one can far more quickly correct their papers; hence, more writing. (I am assuming that the block instructor has the English instructor's four-course load—thirty in a three-course block, another thirty in a fourth course.) There is room for preparation of the humanities and critical thinking segments of the block as well as for commenting on papers.

Blocking is kosher. An individual with an MA in one field may receive a limited service credential, which grants the right to teach up to 40 per cent of a full load in another field (or two other fields). The credential is renewable every two years and is valid for life once the instructor has taught for three terms in this other field. [See Julie Swan Hatoff, "Teacher Credentialing: A Trivial Pursuit?" *Faculty Association of California Community Colleges Bulletin*, February, 1985, p. 9.]

Of course, English departments could keep blocking "in house" by, for example, offering a trio of English 1A, critical thinking, and literature. But why not share the pleasures and pangs of composition instruction with colleagues in other areas? What better way to co-opt philosophers and social scientists into a permanent sense of obligation to student writing? The possibilities for blocking are as extensive as the ingenuity and tolerance of instructors.

Connie Missimer is a member of the Philosophy Department. Her critical thinking text, Good Arguments, *will be available from Prentice-Hall next spring.*

UNIQUE VALUE

(Continued from Page 1)

the relationship between writing-for-learning and writing "correctly" is tangential—not unlike the relationship between talking, just using spoken English, and presenting a public speech. And I'm not sure that IVC's WAC program would have had any substance or impact without Toby Fulwiler, whose workshop led all participants to a clear, inductive understanding of this difference between informal and formal writing.

This first workshop in our WAC program was not only our first to plan, but IVC faculty's first to attend in (someone counted) over twenty-one years! So the WAC Committee and I fretted over everything: the dates (we concluded that the best workshop dates are those followed by weekends or holidays); the location (we avoided hard classroom chairs and jittery fluorescent lights reflecting off linoleum), the food (we've been thanked for included options for dieters). But most of all we fretted over the leader. We put priority on the person, not on content or format, and based our choice of Toby Fulwiler on numerous enthusiastic recommendations from people who had attended his workshops. And Fulwiler was excellent. During the workshop he showed himself to be a master teacher with a genius for making every participant feel noticed, respected, and appreciated. Keeping our curmudgeons at bay, he led us inductively, using a series of journal assignments, group work, and full-group sharing, to an understanding of how powerful a learning tool informal writing can be. Forty-two faculty (out of 103) signed up, and after the workshop many of them assigned journals, focused free writing, and a variety of other expressive writing assignments. Last spring, teachers in many different subject areas incorporated writing into their integrated semester lesson plans.

In the meantime, Jean Raulston, IVC's reading coordinator, had begun working closely with me on the project. Together we were able to handle the awesome detail involved in planning, hosting, and following up a workshop—work that would have been trying (and not half so much fun) for either one of us alone. In addition, Jean added a reading-across-the-curriculum dimension to the project, thus catching the interest of our faculty in another area of language development. In February she distributed readability counts for all campus texts. This information was received with consternation by some instructors, who had no idea how difficult their texts were. As a follow-up, Jean gave interested faculty information on what percentage of their students were reading at what grade levels (more consternation!). For example, two psychology instructors discovered that 75 per cent of their students in Psychology 1A were *not* reading at the fourteenth grade level of their text—and this discovery wasn't unusual.

Although "readibility levels" can be misleading, these statistics highlighted a serious problem, the most obvious solution to which would involve setting reading-level prerequisites and decimating enrollment. The less obvious solution, one more up-beat for both instructors and students, would be to emphasize language development in every class, in other words, reading/writing/language-across-the-curriculum. As part of this shift in the emphasis of our WAC program—from writing to language use in general—Jean plans to organize an intra-faculty sharing of reading assignments for this fall. A social science instructor recently noted that, for faculty as yet not interested in writing-across-the-curriculum, reading-across-the-currirulum might be a starting place for thinking more about language use and articulation skills; as he observed, instructors who say, "I don't assign writing in my classes" would probably never say, "I don't use books in my classes."

Our next workshop was a one-day presentation on designing writing assignments, responding to student writing, and using writing to improve reading comprehension. Reactions to this workshop were mixed. Since the leader, Carol Holder (Cal Poly, Pomona), dealt mainly with formal writing, some instructors found the presentation "technical" and "English-oriented." It was my impression that some faculty who were committed to using formal writing were dismayed by the assumption that they would need to master the technical methodology of grammar and rhetoric instruction. On the other hand, some IVC instructors had, within one week of the workshop, revised long-standing formal writing assignments to make them more effective.

A month later came what was, to me, the most encouraging and heartening accomplishment of IVC's WAC program: a faculty-initiated workshop. An archaeology instructor proposed this workshop for our faculty to share strategies for helping our students write, and IVC's WAC Committee scheduled it, chose facilitators [Dr. Harry Polkinhorn, one of our project consultants; Barry Stampfl; and Dr. Dana Murphy—all of SCSU-Calexico], and planned its agenda for the entire day. Although it was organized at the last minute and programmed as an 8:00 to 5:00 marathon of group work, presentations and general discussions, it was lively and productive. When I have mentioned to WAC coordinators on other campuses that faculty initiated and planned this workshop, their only response has been, "You're kidding!" It is hard to explain that although IVC is isolated, in an economically depressed area with a climate so uncongenial it's an unending source of jokes, still the college has retained superior faculty. Some are known statewide in their fields, including, among others, early childhood education (Barbara Macci), archaelogy (Jay von Werlhof), foreign language (Pauline Rice), journalism (Jean Niewenhous), nursing (Ellen Saxe, Pat Green), and counseling (Sandy Standiford). Other instructors, although not widely known professionally, are unusually dedicated teachers. But our faculty, in addition to lacking opportunities for professional interaction, has been divided by unionization, lay-offs, and widely differing philosophies of education. Many of us hope that the WAC program can mark the beginning of wider collegiality.

Our last workshop of the year was helpful in many ways. It was led by Pat Chavez-Munez and John Eggler (both of Santa Barbara City College), who gave us useful information on bilinguality, the Language Experience Approach (LEA) for college-level students, and grouping techniques. Further, they shared their college's approaches to problems both of our campuses face, giving us insights we are usually denied by geographical isolation and low travel budgets. Appreciating our instructors' need to communicate with one another on touchy issues like language preparedness, they set up a lively question/answer forum. Their understanding of the community college situation was one key to their successful presentation, but most important was their willingness to plan a program specifically for our campus.

The academic year ended affirmatively for the WAC program when Dr. James Walker, our dean of instruction, announced that the administration had scheduled an all-faculty workshop for orientation this fall. Our Title III program will conclude later in September,

(Continued on Page 11)

ECCTYC FALL STATEWIDE CONFERENCE

The ECCTYC Executive Committee and Regional Directors have planned a first-rate conference at the Clarion Hotel, San Francisco Airport, 21-23 November 1985.

The Clarion Hotel offers its registered guests the following complimentary services:

Airport Transportation
Buffet Breakfast
Evening Cocktails

The pre-registration fee, $50.00 ($60.00 at the door), includes the Friday luncheon and coffee and pastries Friday and Saturday mornings between sessions.

Bill Decker and Judy Markline, program chairs, have coordinated a program format that will provide provocative presentations in various areas of common interest and concern, with ample time for response and exchange:

—Jonnah Laroche, Faculty Representative, Board of Governors, California Community Colleges, will speak at the general session Friday.

—Later that day in a workshop session, Dr. Connie Anderson of the Chancellor's Office will address current community college issues, especially the review of the Master Plan of Higher Education.

—Ken Cooney, Shasta College, and Nina Theiss, Santa Monica College, will lead a discussion session Thursday afternoon for department chairs: "Issues and Some Answers."

—At another workshop session Friday afternoon, poets Robert Rippey, Cathleen Long, Jim Krusoe, and Jean Pumphrey will read their poems.

—At the final session on Saturday, Gary Soto, author of several poetry collections, most recently, *Living Up the Street*, will read from his collections. In addition, Dr. Soto, an associate professor of Chicano Studies and English at UC Berkeley, will discuss the connection between his work and composition. [See "Growing Up Mexican," p. 6 of this issue.]

Other workshop topics include

New Approaches to the Teaching of Shakespeare
Computer and Composing in English 1A
WANDAH in the Classroom
Reading to Write
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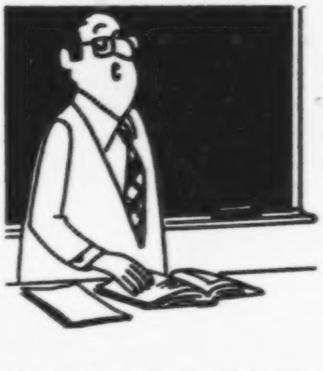
WRITING ACROSS THE CURRICULUM—BUT NOT AT THE CC'S

by **BERNARD GOLDBERG**
Santa Monica College

An insatiable beast, English 1 claims more goals than it provides time for. At least once or twice a semester, partly out of a sense of responsibility and partly out of frustration, I ask myself what the purpose of the course should be. One worthwhile goal is to prepare students to write papers for other classes, and it is to realize this goal that Charles Bazerman, of Baruch College, City University of New York, wrote *The Informed Writer: Using Sources in the Disciplines* (Second Edition). This is a challenging, well-thought-out book, but one that may be too advanced for most community college students.



In a "Rationale for the Text," included in the instructor's manual, Bazerman traces the history of composition theory. Initially, the beginning writer was considered "an apprentice to a tradition, a tradition the writer became acquainted with through reading." Writing teachers then emphasized the student writer's personal voice, an emphasis which gave way to the belief that the writer needs to be aware of an audience. Bazerman borrows from this later theory and stresses a conversational model, which views writing as a contribution to a continually growing body of written expression, a contribution that takes place within a community that has established practices and standards. This does describe writing in a university setting and is therefore a respectable goal to present to beginning college writers, but it presupposes skills the typical first-year community college student may not have.

The first part of the text introduces methods of responding to reading. In keeping with the model of writing as conversation, Bazerman discusses such concerns as audience and strategy and encourages students to engage in a dialogue with the texts they read by writing responses in the margins and by keeping a reading journal. Covered in separate chapters, paraphrasing helps students to understand difficult passages, and summarizing helps them to write the research paper and essays about books. Part one concludes with chapters on writing the essay and writing the book review.

The second part concerns the use of sources. Following a discussion of the nature of ideas and sources and a rather lengthy section on "Comparing and Synthesizing Sources," a chapter explains the rationale behind the research paper and demonstrates the steps a writer goes through to prepare such a paper. Provided with a choice of forms (the APA and MLA—both parenthetical and endnote—are represented), students must consult the back of the book for help with documentation.

Part three delineates the kinds of writing assignment that may be required by the various disciplines: the humanities and history (writing about the past), the social and natural sciences (writing about the present), the experimental sciences (writing about controlled situations), and the theoretical disciplines. The final section resembles an appendix on writing, covering, for example, style (with balanced, effective comments on writing paragraphs, sentences, and words); references; and documentation. The instructor's manual offers useful sections on "Classroom Activities and Student Difficulties" and "Grading and Commenting on the Assignment" to accompany each chapter.

Admirably, Bazerman has gathered reading selections that represent the different disciplines and reflect the kinds of writing tasks they require. Unfortunately, some of the selections seem a bit dry. A writing exercise at the end of the chapter on summarizing, for example, asks the student to summarize either one of two essays—one on trauma, complete with graphs and statistics, and the other on the psychology of tiredness. The dryness combined with the formidable appearance of much of the reading will, I fear, discourage most community college students. While the goal of preparing students to write in an academic community is a good one and while I accept that extraordinary enthusiasm on the instructor's part can effect miracles, I believe this book would be most useful in composition courses at four-year colleges and universities (where, incidentally, those who are credited with contributing suggestions for the text teach). At community colleges, *The Informed Writer* would be most appropriate in the advanced composition course.

☐ Bazerman, Charles. *The Informed Writer: Using Sources in The Disciplines*, 2nd ed. Boston: Houghton Mifflin Company, 1985, 518 pp.

GROWING UP MEXICAN

by **BILL DECKER**
College of the Sequoias

Having just read Gary Soto's newly published collection of reminiscent essays, *Living Up the Street*, I would like to call it to your attention, first as an enjoyable and insightful book for our own human growth, but then also as a book to be considered for use in some of our writing classes, in excerpts or as a whole. The collection gives its readers a sensitive view of a boy's growing up, but a special view, as Gary Soto is a "brown stick among other brown kids."

With California's growing population of those with Spanish surnames, our community college classrooms will see a commensurate increase of Mexican-American students. It is important that these students read authors with names like *Soto* and have a chance to identify with the experiences these authors relate. I think that Soto's remembrances of growing up in the middle of industrial Fresno—being called a "dirty-Mexican" when very young or questioned, "Mexican, how can you be so stupid?" when he was working at age 17; the violence and fighting that seemed to permeate his life, from the age of six through his junior high years: ". . . it was bob and weave, jab and stick"—will be provocative readings to stimulate honest writing from many of our students.

The shy Chicano will recognize himself/herself as Soto slides into a classroom chair behind the biggest of the students, so he can't be seen by the teacher, and will know Soto's feelings when he relates: "All through junior high and into my first year of high school there were those who said I would never do anything, be anyone. They said I'd work like a donkey and marry the first Mexican girl that came along. I was reminded so often, verbally and in the way I was treated at home, that I began to believe that chopping cotton might be a life-time job for me." Many of our students in agricultural areas will appreciate Soto's descriptions of cutting grapes or chopping cotton or beets—"playing Mexican golf," he chides. Some of those same students will relate to the grinding fear of poverty as Soto tries to keep a few dollars of his earnings in a savings account, even giving us a page of that passbook to see the frequent entries of deposit and withdrawal. Other students will appreciate his realistic descriptions of his finally channeling some of his aggression into a more acceptable form, winning some matches and some praise as he wrestled at 103 pounds. Also, some will relate to the alienation from the members of his own race who did not get an education, who spoke little but Spanish, whose only similarity was a brown skin, as they separated themselves from and made fun of Soto, at the tire shop or in the cotton field where they worked.

A second major theme that runs through the veins of this book is another that will strike deeply for many of our students, regardless of skin color, because so many have shared it—that is, fatherlessness. In the second

(Continued on Page 10)

PRESIDENT'S MESSAGE
Summer Review

Welcome back to campus for the 1985-86 academic year! By the time you receive this issue of *i.e.*, you will have your classes well under way, but as I write this in late August, many of you are still enjoying summer vacation.

Though the officers of ECCTYC remain essentially the same, there are new faces on the Board of Directors. As you may remember, we had four new members assuming directorships during the last academic year. Because of leaves, new assignments, and other such commitments, four of our Board members found it necessary to resign their directorships: Pat McGrath, Ann Maioroff, Jim Moore, and Jack Mitchell. Bruce Bennett (Oblone College) replaced Pat as a director of Region II; Robert Archer (MiraCosta) took Ann's directorship in Region X; and Andy Sacks (Victor Valley) and Robert Rippy (San Bernardino Valley) replaced Jim and Jack as directors of Region IX. In addition to these four, we have a brand new director in Region VI. At the end of the spring semester, members in that region held their regularly scheduled election and chose Tony Gilleran (Santa Barbara) to join Judy Markline as regional director. We welcome Tony to the Board and look forward to working with him during his two-year term. We also extend our thanks to Jinny Webber (Santa Barbara) for her many years of service on the ECCTYC Board, representing Region VI; she will be greatly missed. We know she will continue actively to support ECCTYC, and we look forward to seeing her at regional and statewide meetings.

Technically, there are no changes in officers, but there is news for you about our Past President, Gertrude Fujii. At the very end of the spring semester, Gertrude surprised her faculty at Los Angeles Valley College and all of us in ECCTYC by taking an early retirement. Gertrude's retirement is a great loss to all of us in the profession. Her warmth, intelligence, and generosity will be missed by her faculty, her students, and all of us who are her colleagues. Though she will, of course, continue this year as past president, ECCTYC will accede to her request to be relieved of many of her duties. We all wish Gertrude a long, happy, productive retirement.

Two issues important to English instructors surfaced this summer: one concerning University of California, Berkeley, and one concerning the State Board of Governors. You should be informed of both of them since each has a potential impact on our programs.

Dr. Connie Anderson of our Chancellor's Office continued to meet with UCB during the early part of the summer. As a result of those meetings she achieved a tentative oral agreement with Dean Kuhl that would guarantee that students applying for transfer from community colleges that cannot offer parallel English 1A-B courses would not be unduly penalized by being automatically denied admission to Berkeley; rather, if they met all other criteria for transfer, some arrangement would be made for them to complete the work necessary for a parallel sequence at UCB, possibly during the summer prior to their enrollment. This would be good news, especially for community colleges that send very few students to Berkeley and cannot afford to tamper with courses that transfer within their own geographic area. However, at this writing, Dean Kuhl has yet to put the oral agreement into writing and has, in fact, already sent letters temporizing his position. As usual, Dean Kuhl is keeping everyone in a "wait and see" pattern.

The second issue that surfaced concerns our own State Board of Governors. For over a year the State Board agreed that the English requirement for the associate degree would be completion of a course at one level below English 1A (Freshman Composition). And the official interpretation was that a college could have more than one course at this level that would satisfy the requirement. This summer, probably because of a lack of leadership at our Chancellor's Office in Sacramento, factions in that office that must be out of touch with the realities of our system have prepared an amendment that

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$ACRAMENTO $CENE

A Quiet Summer in Sacramento . . .
. . . Now Comes Some Action, Maybe

by GORDON TAYLOR
Yuba College

As for actual accomplishments in the world of education, this has been a quiet summer. The Governor did sign the State's budget after vetoing many of the increases the Legislature had put into it. The Legislature had proposed giving $100 million more to the community colleges (CC's) than the Governor had originally planned; the Governor reduced the increase to $31.1 million, more like his first figure. We will get a total of $1.82 billion for 1985-86. Numbers of people and groups put a lot of pressure on him to get much more [see "Sacramento Scene," *i.e.*, May 1985, for more details], but he successfully resisted their efforts. The $68 million or so that he cut would have compensated for inflation over the years, would have eliminated the .91 per cent absentee factor used in computing our ADA, and would have paid for matriculation (vetoed once again and still on the basis that the Master Plan is being reviewed). He did give us a one-time shot of $30 million to catch up on repairs and to replace equipment, on the basis of its not becoming part of the funding base for the future.

Some people are working behind the scenes, though. The Chancellor of the California CC's, his staff, and the Board of Governors are working on the budget of 1986-87. They say we will need $535 million more by then to get our purchasing power back (inflation), develop our staff, fund SB 851 (the funding bill for the CC's), and the like. We probably ought not to hold our breath.

Also at work is the Commission to Review the Master Plan for Higher Education; A. Alan Post, a former legislative analyst of some repute, is its temporary director. The current Master Plan, adopted in 1960, assigned to the CC's their traditional junior college programs along with a number of other things: vocational and occupational programs; community oriented courses; continuing education; and, of course, bunches of remedial courses, as well. The Master Plan said, too, that the CC's were to maintain their open door; in short, to be what in many ways we have become: all things to all people—a task that many people now find too cumbersome, too expensive, even impossible—the very thing that makes us so easy to criticize. Could it be that the Master Plan had the flaws built into it, so that it was ill conceived from the beginning?

Now, the Commission is reviewing all these things, and the overriding question seems to be whether we should remain some version of what we are now, while letting go of some of the transfer courses and programs, or whether we should become more what we were twenty years or so years ago: more like real junior colleges emphasizing two-year college programs, de-emphasizing remedial programs and probably some of the vocational ones, as well.

Mr. Post says that he envisions tougher standards and a clearer definition of what the CC's ought to be and recommendations for improving the financing and governing of the colleges being among the proposals that the Commission will present to the Legislative Oversight Committee, the legislative group that will review the Commission's review. The report is due at the end of February 1986. Along the way, we probably will hear talk of an academic floor (the current euphemism for entrance requirements), leaving more and more remedial work to the high schools, and talk that vocational programs should be integrated into traditional two-year programs that emphasize broader preparation rather than training for specific jobs: all this hinting at what we used to be, even though it cannot be the same thing since nothing else is.

None of this is established or reliably predictable. The Commission will be preparing its report over the next few months and will presumably have recommendations regarding the California State University (CSU) and the University of California (UC), as well, as it tries to produce a coherent, integrated plan for higher education in California. Also, never fear, dear friends, politics will be a major influence in many of the decisions. Any plan that is based on clear definitions and logical constructions, although it may not be that anyway, will be set upon by people with their cant, humbug, and balderdash, pushing their pet biases and special interests, which is pretty much the way of things.

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PAIRED COMPOSITION/CONTENT COURSES

The Whole is Greater Than the Sum of Its Parts

by **MELINDA BARTH**
El Camino College

It was only five or six years ago that we in the Freshman Composition Program were advised to motivate students with the simple comment: "Write about whatever is on your mind." Some of us called it The Engagement Ring Theory because one popular teacher and workshop-giver insisted we have our students write about *whatever* was on their mind—the new engagement ring, car, job, or tropical fish tank. The students might write on that single subject all semester, varying only the paper's mode of development. They were writing, after all, and that was the expressed goal of Freshman Comp.

But, most of us decided, the student wasn't really thinking. So after reading thousands of papers on how to change the oil on a '78 Chevy, what Prom Night was supposed to be and how it really turned out, and why coupon collecting can make all the difference in the shopper's life, many of us determined we would find ways to bring our writing course back from Feely-Experience-Stuff to Ideas and Critical Thinking: The Rhetoric Course of The Good Old Days.

Now, after busy years of inventing library and media-review projects around existing readers, we see that the text book writers are easing our paper-invention burdens. The new texts are filled with cross discipline material that should inspire critical thinking and good writing and that should produce meaningful freshman composition classes.

With thinking now restored to the program, I see another important task now for the English Department. I believe we must encourage our colleagues in other disciplines—those very disciplines represented in the new readers—to reinforce what we are doing in the composition class. We must motivate more instructors to incorporate writing projects in their courses. Many of us who teach literature, for example, know that the students often become quite personally involved with the content of the course because they write papers and essay exams in those classes. We also believe that students retain information longer when they learn the course content—in part, at least—by writing about it. We need to convince our colleagues across the campus of our beliefs.

Aiming to test the notion that we could increase involvement in the academic course and improve the content of the papers in the composition class, LaVonne Nelson, a philosophy instructor, and I decided to pair our courses. The cross-discipline project was a valuable teaching and learning experience for the teachers and the students, and I would like to share here my observations about the specific gains inherent in such an academic endeavor.

First, some background. LaVonne and I met on the Writing Across the Curriculum (WAC) committee at El Camino College, and there we discovered that we share similar concerns about the quality of community college education—especially the value of writing in every academic discipline. With our shared beliefs we were a natural pair for a combined course, but because LaVonne regularly assigns essay exams, we knew the results of our "experiment" would not be as dramatic as if I were to teach a combined course with an instructor who usually gives only objective exams.

We designed our course on the premise that students in a composition course who write about the content of another academic course would be more interested in each course; would learn more about the material in the content course; and would find a place for immediate, practical application of those thinking and writing skills learned in the composition (1A) class but not always practiced or reinforced in other courses. In a sense, we started out to confirm that the whole of the combined course would be greater than the sum of its parts.

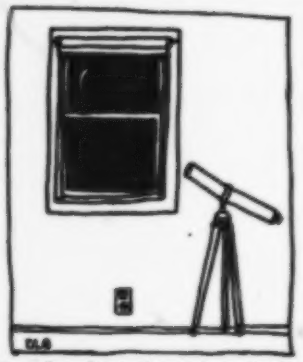
We established a few guidelines for our program. All of the students enrolled in the 1A course were required to be in one of LaVonne's two Philosophy 2 sections. Students were permitted to enroll in the Philosophy 2 course without enrolling in 1A, and these students became a quasi-control on our study. Any 1A student who dropped Philosophy 2 had to drop 1A as well. Our deans supported our plans, and they worked to assure appropriate scheduling of our sections. After some registration confusions in the fall, the deans also helped us reaction students who wanted to add either of our classes.

The students gained a great deal from this combined class, and their enthusiastic evaluations indicate they are aware of their gains. First, all of the students felt they learned those composition skills necessary for handling future writing assignments in other classes. All felt it was easier to write the philosophy papers because we discussed, in the composition section, methods of introduction, thesis, organizations, arrangement, and concluding devices using their specific philosophy assignments. All of the students felt my composition section assignments gave them insight into the Philosophy 2 subject matter. All felt the goals of the course—practical application of skills to improve understanding and presentation of content—had been met.

Positive commentary came from many students who reported they knew more classmates in this section than in others at El Camino, and they noted the combined course, therefore, offered some social advantage. I sense that some students at a community college have social needs that may be satisfied, in part, by meeting the same classmates twice during the day. That this connection enhances course involvement suggests a motivating device we instructors might exploit.

The students weren't the only ones to gain in this experience. True, I spent slightly more time organizing this class than I would have had I been teaching my usual 1A course. But I was surprised to discover that I did not spend too much more time than I would have reading and preparing topics around a new reader and designing appropriate library projects to complement the reader. I read most of LaVonne's Philosophy 2 reading assignments, about three hours a week preparation time, and I designed my students' assignments to questions this material elicited or would satisfy. LaVonne helped me construct these essay topics or approved the papers I designed, and I used her study guides to prompt some journal writing assignments. I also shared in the design of and graded for composition skills and mechanics, two of the take-home essay exams LaVonne assigned our students. The other five essays my students wrote were not in excess of my usual 1A assignments. An additional essay and two exercises I assigned were not philosophy related—a short story character analysis and two data-organizing exercises that gave my students practice in specific rhetorical problems. I needed the security of an occasional familiar port when I felt the philosophical seas were getting too turbulent for me to keep my head above water. The usual sentence-skill and mechanics exercises and tests I use in my regular 1A course I was also able to pump into the combined course. In all, preparation time for this class entailed perhaps two hours a week more than I would have needed in a traditional but newly designed composition course. The students' overwhelmingly positive evaluations and my feelings about course revitalization make that time expense inconsequential.

Had I been free during either of LaVonne's two lecture hours I would have attended one of her sections. Student responses indicated that the knowledge of the philosophy content I gained from my reading was sufficient to assign the topics and grade the papers. All of the students indicated that course harmony and instructor consistency were high. LaVonne and I did talk about the course by phone or at lunch, and we met before the semester started. These sessions appear to have been adequate, but instructors planning to combine courses might consider the value of attending each other's lectures.



The greatest advantage of the combined course, for me, came through the interesting content of the papers we assigned and graded. Any composition instructor who has groped for significant but manageable writing topics will appreciate such challenging assignments

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News From Our Regions

UPSTATE
DOWNSTATE

REGION VI: CENTRAL COAST

Directors: Tony Gilleran, Santa Barbara City College; Judy Markline, Allan Hancock College.

Tony Gilleran is the new director for Region VI. Tony chairs the Composition and Literature Department at Santa Barbara City College.

Jinny Webber (Santa Barbara City College), former regional director, will spend 1985-86 in England, working on her dissertation.

Lots has been going on at Allan Hancock College. In May, 1985, Howard Jones, computer-assisted writing instructor, presented a workshop on WANDAH [see Nancy Hight, "The Wonder of WANDAH," *i.e.*, October 1984, p. 3] at the UCLA Conference on Computers and Writing.

Jack Miles received a joint National Endowment for the Humanities/Community College Humanities Association grant and spent the month of June at the University of Massachusetts (Amherst) as one of twenty-five community college instructors studying new critical approaches to literature.

This past summer Bob Isaacson attended the South Coast Writing Project at UC Santa Barbara. Rose Brown, a 1981 Fellow, returned as a member of the SCWriP staff.

Judy Markline, SCWriP Fellow 1983, was selected to attend the UC Irvine Training of Trainers Workshop in Thinking/Writing during August.

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale Community College; Lloyd Thomas, Los Angeles Mission College.

JoAn Simmons, the indefatigable Los Angeles City College instructor on loan from the Los Angeles Community College District to UCLA, put together numerous programs, workshops, texts, and conferences for the Office of Academic Interinstitutional Programs at the University of California, Los Angeles. Now that JoAn has retired, her position has been filled by Lloyd Thomas of Los Angeles Mission College and Joan Clemons of Los Angeles Valley College. Good luck to JoAn on her retirement and to Lloyd and Joan in their new endeavors.

REGION X: SAN DIEGO

Directors: Rob Archer, MiraCosta College; Rosanne Hillhouse, Imperial Valley College.

Rob Archer, newly appointed director of Region X, hosted the spring meeting at MiraCosta College on 8 March 1985. ECCTYC secretary, Shirley Sykes, gave an update on the November ECCTYC Board meeting, later taking the chair for the nomination and election of Rob Archer and Rosanne Hillhouse as regional directors for the coming year.

Rosanne then introduced Nancy Nadeau, her colleague from IVC, who reported on IVC's Writing-Across-the-Curriculum Project, inspired by the Los Medanos program and funded through a federal Title III grant [see Ms. Nadeau's article in this issue of *i.e.*, p. 1]. Well-attended and enthusiastically received workshops have stimulated *almost half the faculty* in eight disciplines to extend the role of writing in their courses. Faculty from five local high schools as well as from San Diego State University, Calexico, have become actively involved. Morale has been boosted to the extent that the IVC Faculty WAC Committee recently organized and sponsored a day-long workshop beyond the provisions of the Title III grant. External credit is being offered through San Diego State and in-house credit through IVC.

Rob Archer presented a report on the English 1A proficiency exit examination at MiraCosta. One advantage of the exam is that the process of developing and scoring the exams brings together the full-time and per-session 1A instructors and fine-tunes their expectations. Another advantage is that students view the instructor as an ally in passing the course. Disadvantages seem to be the amount of stress the exam causes in many students and the amount of time needed to prepare topics and evaluate the essays, especially since the test is given three times a semester. Nevertheless, the English Department plans to continue with the exam while refining it.

Julie Hatoff, MiraCosta's Dean of Instruction and one of ECCTYC's founders, was a welcomed guest at the meeting. Others attending included Leroy Wright; (Southwestern College); Stephen McDonald (Palomar College); Jan Lombardi and David Sardenlin (Miramar College); Gloria Floren, Arlene Lighthall, Patricia Valeton, and Clayton Wiens (MiraCosta). Some participants capped a most enjoyable session by attending a UC San Diego faculty chamber concert in the new MiraCosta theater.

NOTICES

(Continued from Page 2)

18-20 April 1986. State Conference. Oakland Convention Center. Oakland, CA. Site Chair: George Rathmell, (415) 835-3755; Program Chair: Pat Porter, (415) 854-0393; Program Chair, Ann Katz, (415) 566-8057.

FOURTEENTH ANNUAL YOSEMITE CONFERENCE

25-27 October 1985. Yosemite, CA. Saturday's keynote speaker will be Ken Macroire, author of *Uptaught* and *Twenty Teachers*, and on Sunday James A. Houston, author of *Farewell to Manzanar*, will speak. In addition, a Friday night poetry reading will feature Nancy Edwards of Bakersfield College (and contributor to *i.e.*) and Rosemary Adam of Claremont High School. Saturday evening will be a BYOP (Bring Your Own Poetry) party.

Ernie Page from the Kern Council of Teachers of English will chair the conference, and Kathy Walsh from FACET will handle registration. For further information contact Ernie Page, School of Education, CSU Bakersfield, Bakersfield, CA 93306.

CONFERENCE OF THE LIVING TREE/ENGLISH

8-10 November 1985. Ojai Valley Inn, Ojai, CA. Outstanding speakers, a wine and cheese reception, and the traditional used book sale. Registration: $30 for Southland Council of Teachers of English members; $40 for nonmembers. The price per person for two nights' lodging, Friday dinner, three meals on Saturday, Sunday brunch, and gratuities is $102, double occupancy; $82, triple occupancy; $77 quadruple occupancy. For further information contact Dee Sprague, 2205 Joan Drive, Hacienda Heights, CA 91745.

TEACHING COMPOSITION TO UNDERGRADUATES

5-7 January 1986. Sheraton Sand Key, Clearwater Beach, Florida. The third annual CCCC Winter Workshop sponsord by the Conference on College Composition and Communication is designed to provide additional professional development opportunities to teachers in two- and four-year colleges through a three- strand program of intensive workshops focusing on "Developing Alternative Computer Applications in Writing Programs," "Structuring Reading/Writing Connections for Diverse Student Populations," and "Approaches for Teaching Writing and Thinking to Learn."

Featured speakers and workshop leaders include Bruce C. Appleby (Southern Illinois University), who authored "A Beginner's Guide to Computers and Composition" (ERIC) and many other articles on computers and instruction; Edward P.J. Corbett (Ohio State University), author of *Classical Rhetoric for the Modern Student* and numerous articles on the teaching of composition, and the 1971 Chair of CCCC; Toby Fulwiler (University of Vermont), coeditor of *Language Connections: Writing and Reading Across the Curriculum*, and author of many articles on writing across the curriculum. Enrollment is limited to 150 persons.

The registration fee of $210 includes tuition, workshop materials, coffee service, a welcoming social hour and banquet, and two luncheons. A deposit of $50 will hold a place for you in the Workshop until 29 November 1985; final payment is due by that date. Registrations submitted after 29 November must be accompanied by full payment. Room rates at the Sheraton Sand Key are $49 per day, single or double occupancy. Special discounted airfares are available to Winter Workshop registrants. Reserve and purchase your tickets through Conference Air Services, Inc., (800) 336-0227, between 10:30 a.m. and 6:30 p.m. EST.

For further information contact Rosentene B. Purnell, California State University, Northridge, Northridge, CA 91324. Send registration fees to 1986 CCCC Winter Workshop, 1111 Kenyon Road, Urbana, IL 61801.

***inside english* DEADLINES**

December 1985
Literature Issue
25 October 1985

March 1986
Transfer Issue
24 January 1986

REVIEWS

(Continued from Page 6)

selection, Soto introduces us to his father, showing a rich family relationship among father-son-mother. Then the terse entry: "The next day Father was hurt at work. A neck injury. Two days later he was dead." From that death when Soto was young grow descriptions of the effects: his mother having to candle eggs for Safeway, eight hours a day; she thus leaving the three children at home, ordering them to stay in the house until one o'clock, so she would not have trouble with the police for leaving her kids alone; these inside hours then being taken up primarily with television (Soto's longing to have a family like Beaver's or that of *Father Knows Best*) and such activities as cherry tomato fights or jumping on the sofa or playing with fire. Too many of our students will know the fathers or stepfathers he describes: ". . . most kids on the team didn't have fathers or, if they did, the fathers were so beaten from hard work that they never spent time with them. They came home to open the refrigerator for a beer and then to plop in front of the T.V. They didn't even have the energy to laugh when something was funny."

Many will also realize Soto's frustration when he watches the school tough kid, Frankie, be violently punished by a teacher, Mr. Koligian, for having called that teacher a foul name: ". . . he hurled Frankie against the building. Some of us looked away because it was unfair. We knew the house he lived in: The empty refrigerator, the father gone, the mother in a sad bathrobe, the beatings, the yearnings for something to love. When the teacher manhandled him, we all wanted to run away, but instead we stared and felt ashamed."

As I look again at what I've said above, I realize that *Living Up the Street* has been made to sound like a grim, dark book, but it's not. The examples above are well balanced with moments of lightness and humor, as when Soto decides to groom his brother for a beauty contest or struggles to make a Little League team or pursues his "nine-year-old's vision of wealth" by looking for neighborhood work or relates some of his first feelings of desire for girls: "She walked with her friend at her side, neither of them talking, and disappeared behind a building as she dragged my heart along like a toy duck on a string. I hung upside down on the bars, blood riding to my head and wished I were dead." Or the next year, yet another girl: "I wet my lips as I approached her slowly, but the words—the thick notepad of love I had composed the night before—failed to flutter open in some great wind at the back of my brain. I walked past her to the end of the hall to rethink my crippled plan." These two examples not only show the lighter side but, I think, are also apt illustrations of the clear, sensitive prose that dominates this book and would be my most important reason for using it as one of the readers in a writing class.

Soto's four previous books were critically acclaimed collections of poetry, and this book's freshness of expression, its innovative descriptions filled with insightful metaphors and similes show that his poetic craft carries over well into his prose. Just a sampling: "Rick practiced pop-ups with Billy Reaves. They looked skyward with each throw in the air, mouths hanging open as if God were making a face between clouds." Or when the bully Frankie has Soto pinned on the schoolyard, ". . . his breath sour as meat left out in the sun." Or the bar where the workers go after the cotton fields: ". . . Mexican music blared from the juke box and cue balls cracked like dull ice." I especially appreciated his sensitive awareness in this passage: "We walked without saying too much because talking ruined the joy of noiseless minds. Jackie understood this, I understood this, so we walked looking about like television cameras, catching families sitting down to breakfast, a dog biting fleas from his paws, a grandpa raking leaves, pomegranate trees almost ready to steal from. We looked around while that endless film wound behind our eyes."

There are a couple of things I'd ask Soto about if I were an editor reading this book in a pre-published form: Is the "While waddling" an intentional elliptical clause or is it an accidental dangling modifier, on p. 76? (Damn schoolmarm!) More importantly, would the last two chapters—those dealing briefly with his more recent experiences of marriage, fatherhood, teaching—fit better in the next book? But those minor points aside, I strongly recommend your reading and considering for use this collection, and I look forward very much to hearing Gary Soto at our ECCTYC Conference in November, when he'll read from this book as well as his next one and relate his own writing to his teaching of writing in his classes at the University of California, Berkeley.

☐ Gary Soto, *Living Up the Street*, San Francisco: Strawberry Hill Press, 1985, 195 pp. $7.95

PURE POPPYCOCK

by KATHRYN LINDSKOOG

Rancho Santiago College

It all started when I began the new year wrong. On January 1, 1983, I was unwillingly coerced into watching the evening news on CBS in Los Angeles. Fortunately, I had pen and paper handy, and here are three of the astounding statements I heard.

1. "At the Rose Parade today there was only elbow room." (Only?)

2. "At Venice Beach on New Year's Day some people went into the water, where only penguins fear to tread." (I always assumed that penguins were more cowardly than angels, but not in cold water.)

3. "You say, 'What is the weather going to be like in Los Angeles tomorrow?' It will improve! Of course, it was excellent today. But if it gets even better, we'll have too many people at the broadcasts of the parade and game." (The parade and game, broadcasts and all, would not occur again for a full year; in the meantime I puzzle about what it means to have too many people at broadcasts.)

No wonder that our nation's melting pot is full of mental mush. Young people today grow up listening to television announcers who sound as if they cleared their sinuses with cocaine before going on the air.

Shortly after the new year began I ventured where not only penguins fear to tread—into the freshman composition classroom of my local college, to rejoin the fray on the side of clear thinking and good writing. Like Rip Van Winkle, I had been out of the fight for twenty years. I opened the bright-covered, high-priced English textbooks and got the shock of my life.

"There are varying degrees of bilinguals," one author intoned cryptically in the model outline for a model research paper. I flipped a few pages to see how a model research paper would conclude. "If the oral phase of learning a language can be mastered before a child starts school, the other interrelated phases (reading and writing) should follow with relative ease." If a child learns to talk before he enters school, he will probably learn to read and write in school?

I flipped a few more pages and found direct instruction about how to write such a research paper:

> To put it another way more bluntly, it is not enough to demonstrate that you have read; you must in turn have something to say about what you have read, and you must be able to say that "something" at least clearly, and hopefully even gracefully.

This was not satire; I checked.

Here is a suggested thesis for a research paper:

> The current fear of human's [sic] being displaced by machines, or what alarmists term the "automation hysteria," seems to be based on insubstantial reports.

To me that thesis sentence seems to be based on insubstantial comprehension of both apostrophe use and alarmist rhetoric. I decided to skip the section on research papers.

The next section was on writing about literature. Students were warned:

> Passages from the work should be liberally quoted to support your paper's interpretation of it. Above all, never assume that any reading of a work, no matter how unsupported or farfetched, will do.

I didn't even assume that any reading of that sentence will do. Ever.

"Write a 'third bear' story in the style of your favorite author," the book suggests to students. Ignorant about what 'third bear' stories are, I checked the previous pages and learned that the editor was referring to "The Three Bears," which he seems to have con-

(Continued on Page 12)

PRESIDENT'S MESSAGE

(Continued from Page 7)

would limit the requirement to *one* course at one level below English 1A. What the Board will do with this proposal remains to be seen. Though there are strong supporters on the Board for the original interpretation, the Board remains severely divided on the whole issue of "standards." Again, we have to see what the Board's reaction will be.

Our new Chancellor, Joshua L. Smith—who took office in early September—will face serious problems. Dr. Smith will have to learn fast and exert strong leadership if our system is to retain credibility. We wish him luck. In this era of shrinking funds, decreasing enrollments, and increasing demands we need strong leadership and creative solutions to the many problems that beset us.

In closing, I remind you of the upcoming statewide ECCTYC Conference scheduled for this November at the Clarion Hotel in San Mateo, adjacent to the San Francisco Airport. We are hoping to have representation from every community college campus in the State. Publicity has been sent to all departments of English, and more will follow. We hope to see you at the conference.

JIM CAGNACCI
City College of San Francisco
President, ECCTYC

FALL/ECCTYC

(Continued from Page 3)

The next speakers offered several different models for organizing WAC programs. Nancy Nadeau (Imperial Valley College), with a two-year grant of Title III money, (available only to schools needing to foster higher education among a large population of disadvantaged students) and six units released time to develop and direct the program, offered monthly workshops in using writing to increase learning, in responding to student papers, in designed assignments, and in teaching writing strategies. Ms. Nadeau found that the workshops had the added benefit of rekindling faculty enthusiasm for teaching. [For a more detailed discussion of the IVC program see "A Unique Value for Learning," *i.e.*, October 1985, p. 1.]

Connie Missimer (Los Medanos College) outlined the tandem-course model she is piloting this fall [see "Blocking Assures Writing Across the Curriculum," *i.e.*, October 1985, p. 3]. She encourages other instructors who have expertise in several fields to offer their own WAC programs by scheduling three required courses back-to-back and enrolling the same students in all three. The effect can be a vibrant blend of humanistic studies: critical thinking—composition or physics; problem solving in math—basic math or blueprint reading for welders, basic electricity. I especially appreciated Ms. Missimer's vision that using writing to foster learning can transform many of our "terminal" students into transfer students, effectively expanding our student population, our transfer program, and our students' horizons.

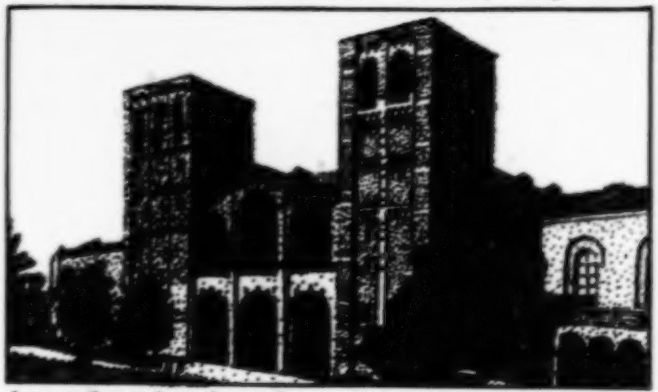
JoAn Simmons, recently retired from Los Angeles City College and from her position as the Los Angeles Community College District (LACCD) person working in UCLA's Office of Academic Interinstitutional Programs, presented a panel based on *The Shortest Distance to Learning: A Guidebook to Writing Across the Curriculum* [available for $7.00, payable to the Regents of UC, Office of Academic Interinstitutional Programs, 1332 Murphy Hall, University of California, Los Angeles, CA 90024]. This guidebook is the "product of a joint LACCD/UCLA seminar in which some fifteen outstanding LACCD instructors devised ways to integrate writing and student learning" and created materials to design effective writing assignments and essay questions, to respond to student work in ways that foster growth or evaluate, to help students move through the stages of the writing process, and to improve student comprehension of the textbook. "What is unique is that this is the first guidebook representing community college expertise and providing materials appropriate for community college classrooms."

Joining Ms. Simmons were three members of the LACCD/UCLA seminar; they were featured at this conference to attest to the value of the program detailed in *The Shortest Distance to Learning*. John Maddox, instructor in United States history at Los Angeles Valley College, implemented the mandatory journal. It is turned in on test day and graded for completion, given credit, half credit, or quarter credit. Mr. Maddox has seen the journal writing change students' self-image, increase their retention, and foster their learning the content of the course. Mr. Maddox showed slides that documented these gains.

Beverly Shue, microbiology instructor at Los Angeles Harbor College, also concluded that "making [students] write forced them to think," echoing Ms. Simmons' speculation that "Rodin's 'Thinker' may be one of the few who doesn't have a pencil in his hand."

The third member, Joan Clemons, teaches earth and space science at Los Angeles Valley College. She reported that requiring students to keep a class journal, with points worked into the unit exams, increased their involvement in the course. In addition, the journal pinpointed for the instructor what students did and did not understand, increased student achievement, and contributed to the 75 per cent improved retention in a summer class for non-majors (the class demonstrated an overall retention of over 95 per cent!). These model programs illustrated the enthusiasm and well-being that instructors enjoy when they work writing into their courses.

To cap the discussions and demonstrations at the conference, Professor Andrew Moss described his six-year program at Cal Poly Pomona, where he, together with Professor Carol Holder, wrote *Improving Learning Through Writing*, which served as the text for the LACCD/UCLA seminar. The program that Professor Moss administers offers stipends of two hundred dollars for four days's work from twenty-five to thirty-five professors each year. The stipend acts as an incentive to faculty to participate; an additional incentive comes from the university administration, which demonstrates its strong interest and support. Professor Moss and Professor Holder have led workshops at many universities and community colleges throughout California.



During the question and answer period that followed the presentations, the "hot topic" was funding: how community colleges can find the money to begin and maintain writing-across-the-curriculum programs. As we heard, some colleges, write and receive grants; others use flex days and give in-house credit to reduce expenses and to encourage attendance. California State University, Long Beach, funds its writing-across-the-curriculum program with student fees. The faculty at Golden West Community College attended WAC workshops scheduled during final exams. Various experts—like Susan Obler, the panel from the LACCD, and Professor Moss—will give workshops and guide discussions for fledgling WAC programs—and do so for a modest fee.

Getting a writing-across-the-curriculum program going on our campuses was the focus of this conference. Certainly, that is an important goal. However, once we have the program in place, the task becomes keeping it dynamic and flourishing. Perhaps it is time to consider mentoring the targeted faculty after the initial show is over and helping them *apply* the practices they learned in the workshops. When they run into problems, they need our continuing support. We who know that writing is a way of learning, that writing belongs at the center of any course, need to support our colleagues for whom this concept is new and who are actively trying to put the theory into practice.

—

Trish Geddes teaches in the Language Arts Division at Cypress College.

UNIQUE VALUE

(Continued from Page 4)

when the WAC Committee will sponsor a two-day workshop led by Toby Fulwiler, who will include sessions to help us coordinate WAC efforts throughout the Imperial Valley, possibly under the auspices of the recently formed Imperial Valley Writing Council.

Because of the impact of tuition and drop fees last year, it is not possible to prove statistically whether or not the WAC program has benefited IVC's underprepared students, but it has certainly seemed to. I can cite conversations with art, auto-tech, psychology, foreign language, history, economics, nursing, and health education teachers as evidence of this.

To anyone coordinating a cross-curricular writing program, I can give suggestions both practical and theoretical. Practically speaking, get good project consultants; consider in-house credit if you can't afford honoraria; don't let poor returns on surveys and questionnaires bother you (business averages 10 per cent, I read); and serve healthy, tasty snacks at every opportunity. Theoretically speaking, promote the informal, thought-articulating side of writing as an exciting, renewing methodological trend, not as just a fad or an English division ploy. I think that any efforts to encourage faculty to assign more writing will be consistently misunderstood if the distinction between informal and formal writing has not been made clear. And last, consider emphasizing the rallying aspects of writing-across-the-curriculum. California community colleges are, it is generally agreed, in trouble. Our funds have been severely cut, our students are often underprepared, our public image is not clear or affirmative, and our place in the system of higher education is in question. Writing-across-the-curriculum can be a nurturing project for our seemingly undervalued faculties, and emphasis can justifiably be placed on working more closely together to improve our students' chances for success; on planning our own in-service workshops so that they are intellectually sustaining, not canned; and on engendering enthusiasm for our academic mission now that we are developing informal writing as a methodological tool which has, as Janet Emig said, a "unique value for learning."

—

Nancy H. Nadeau is Writing-Across-the-Curriculum Coordinator, Reading/Writing Center Facilitator, and instructor in the English Division at Imperial Valley College.

SACRAMENTO SCENE

(Continued from Page 7)

The community college credential is also the subject of some debate and is, basically, under attack. The Chancellor's Office handles the credentials, for which it charges a fee. The law that authorized the fee is due to expire soon (a sunset clause was written into it); the Chancellor's Office sponsored what it thought was an innocent enough bill to increase the fee from $25 to $40 to cover the actual costs of monitoring and issuing the credentials. When the bill (AB 94, O'Connell; D., Carpenteria) came up in the Assembly Ways and Means Committee, its Chairman, John Vasconcellos (D., San Jose), took the opportunity to jump (with both feet) into the question of requiring a credential to teach in a system of higher education. After all, none is required of those who teach in CSU or UC, and if the CC's really consider themselves to be colleges and part of higher education and to be run by professional people, then they too should have no need of them. The Chairman's attack gave a whole passel of Assembly members the chance that they had been waiting for to simply eliminate credentials altogether. Some heavy lobbying, mainly by Patrick McCallum, lobbyist for the Faculty Association of the California CC's (FACCC), slowed the Committee a bit: he suggested a compromise to amend the bill to keep credentials for two more years, to complete a study of their use and necessity within a year, and to eliminate (to sunset) them in two years. At that time, new laws would have to be written to set up some preocedure for hiring and evaluating qualified people. The bill, a two-year one, was put over to be discussed later on.

There are a number of proposals about that resolve the question in various ways. One, for example, is to have teachers in their respective departments have the primary say in who gets hired, et cetera, and not leave the choices to administrators and managers. This method wold supposedly prevent them from hiring an unqualified body to oversee a class. It would (or could) also eliminate the various and sundry ways people can now get credentials. Many people, the part timers mainly, have less than Master's Degrees. Also, one can get a limited credential to teach *any* subject with as few as 120 college units, even at a CC, in *any* collection of subjects. One could say that the current system does not work as well as it might. If you are interested in contributing to the debate, you can contact your local Academic Senate, and FACCC is sponsoring a full study of credentials.

On the subject of qualified teachers, CSU, beginning in Fall 1986, will require that candidates for a teacher's credential be in the top half of their class instead of merely surviving in the university. Candidates will also have to show that they are competent in their subject and to demonstrate that they can teach. Apparently, we are now discovering that people have to know something in order to teach it: Wonder of Wonders. The President of CSU, Sacramento, said that, in general, he thought the whole thing is sensible. That certainly is a rousing cheer for high standards. CSU's Chancellor, Ann Reynolds, said, on the other hand, that CSU had to raise standards to attract able students—something that I think would probably do more to attract able people than merely paying them more money. Many able people, and I suspect most of us have known a few, who would have liked to teach and who would have accepted somewhat lower salaries than paid elsewhere have been driven out of teaching because of the anti-intellectual bias and general nonsense one has had to put up with in the education courses. Maybe CSU can raise the level of those courses as well to match the level of the students who are in the top half of their class.

Meanwhile, the National Education Association, in its usual short-sighted ways, states that the way to attract top teachers is to pay them good salaries and the way to have teachers respected by the rest of the society is to pay them good salaries. As it says these things, however, it talks about standards for teachers only to say that they are not really necessary or to admit—grudgingly, under heavy pressure—that, well, maybe, standards do count for something. At its convention this summer, the delegates did debate tests for teachers, and so perhaps there is hope; they also debated such crucial educational issues as supporting Caesar Chavez's United Farm Workers and conducting a demonstration against apartheid in South Africa. Very encouraging developments for education in general.

Welcome back to school for the new year, and may we all see advances in the cause of good language and clear thinking.

POPPYCOCK

(Continued from Page 10)

fused with something else. (I know of an excellent book called *The Third Peacock*.)

"That prose article has unity is easily seen by examining almost any book or magazine article." Come again?

> Very often, when skilled students read a book, they underline certain passages. This is a good technique—if the proper sections are selected. The single sentence that should be underlined is the thesis or purpose statement of the book, its generative sentence.

Are students supposed to laugh or cry over the price they paid for this book that tells them they should underline just one sentence in every book? Perhaps what they should underline in this one is the pricemark; it serves as kind of a purpose statement.

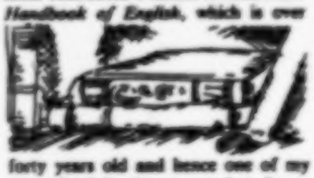
> In the beginning was the *logo*, says the Bible—the idea, the plan, caught in a flash as if in a single word. Find your *logos*, and you are ready to round out your essay and set it spinning.

Somehow this new exegesis of a key New Testament passage makes me into a blasphemous unbeliever right off. But how does one find one's *logos*? The author explains.

> The *about-ness* puts an argumentative edge on the subject. When you have something to say *about* cats, you have found your underlying idea.

The spinning of this particular essay about how to form and spin an essay makes me queasy. Some poor students still don't know how to hone their *logos* with *about-ness*.

Well, perhaps Harcourt Brace has been having a bad decade since it started publishing *Readings for Writers*. With some confidence I turned to *Macmillan Handbook of English*, which is over forty years old and hence one of my peers. But it has been spruced up. It was all right until I got to page seven.



> Precision and clarity are the primary requirements of effective writing, and weaknesses here are most vulnerable to attack from casual readers and instructors.

This means, I take it, do as we say, not as we do. It's those casual readers and instructors who are always out to get you.

All goes well again until page ten. "No doubt you have experienced the sense of dismay with which ideas tumble out of your head when someone mentions topics like abortion. . ." Frankly, when ideas tumble out of my head they don't seem dismayed at all. They are glad to get loose. I am the one who is dismayed, and the thing that dismays me is a grossly misplaced modifier on the printed page of an English book.

> It is of course quite possible for communication to function, as it were, on a single plane without degrees of structural emphasis.

How many degrees does structural emphasis usually have?

Maybe that's what I long for—communication to function, as it were. Not that I'm an impractical idealist or a moonback intellectual snob. Sometimes I dream of wangling my way onto teams that write new improved math textbooks for college students. I think I could write math textbooks that have as little precision as some of our present English textbooks. The results might seem innovative or liberating to people who don't care about math. And a decline in the dependability and accuracy of math instruction might make our English instruction look better.

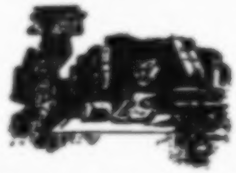
In the long run, though, I think the low quality of English textbooks is bound to come to the attention of high-quality publishers ready to fill our need. In ten years we will probably have excellent texts again. We'll import them from Japan.

PAIRED COURSES

(Continued from Page 8)

as the one in which we asked our students to compare and contrast Aristotle and Hobbes—their milieus, their views of human nature, and the types of government each advocated. The well-considered papers that came from this assignment impressed me; our students were creative, they applied critical thinking skills, and they competently handled that rhetorical mode, comparison/contrast, which most of us in the composition courses teach. Because all of the students had read the materials that produced the content for this assignment, organization suggestions could be specifically directed and yet varying interpretations of the content could be discussed as the individual scholar-writer's prerogative and obligation. These are valuable concepts not always evident to the student in a traditional composition course. And unlike those contrived topics which many of us assign, like Prom Night or Tropical Fish Keeping, which are dependent on student experience rather than research, the Aristotle/Hobbes assignment taught our students the process for gathering information, thinking, organizing, and writing that they will need in order to produce meaningful academic papers in their other college courses.

If the instructors of those other college courses can be convinced that writing projects—especially short, easily graded papers—will increase student involvement in the course's content, we in the English Department will not appear preoccupied with peculiar, esoteric, and elitist goals separate from those of other disciplines and real life. Cross-discipline courses stand as dramatic testimony that good thinking and good writing are integrated activities. I enthusiastically encourage other composition instructors to expand their courses to incorporate the wisdom and perspective of another discipline. The paired content/composition course is one productive way to encourage campus interest in writing as a vital activity for all disciplines.



inside english

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December 1985

INSIDE

inside
english

ECCTYC Looks at Literature And the Community Colleges

Using E.E. Cummings' "since feeling is first" proves an effective way of enriching "the teaching of composition as well as of literature."
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A poem printed in *i.e.* stimulated the famous critic Chon Jiardi to explore its texture and meaning.
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Teaching literature to community college students has its challenges as well as its frustrations, but it also has its rewards.
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Creating commercials about Caliban, printing recruiting posters for Henry Bolingbroke—dare we spoof the Bard? "You bet," claims one instructor, for in making "Shakespeare stoop . . . he eventually conquers. . . ."
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Many instructors believe that literature does not belong in a composition classroom. One instructor, however, supplies a rationale for putting it there.
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LITERATURE CLASSES AT THE COMMUNITY COLLEGES

Teaching Lit in the Eighties: Go With the Flow?

by MELINDA BARTH
El Camino College

When I teach literature I feel I'm in a perfect position to appreciate, with my students, those qualities of art and humanity which transcend cultural, economic, and generational differences. The class and I unite to observe the writer's skills in crafting. We applaud the well-chosen word and the perfect, reverberating image. We share delight in the ironies and ponder, together, the complex themes. Literature is a unifying medium, also, in that no matter what the diversity of my community college classroom—Punk, Preppie, or Senior Citizen—everyone has always agreed on those traits of character which insist we find Rappaccini and Iago sinister and Beatrice and Desdemona good—maybe a little too good.
good.

Recently, however, I used W.H. Auden's poem "The Unknown Citizen" to create some classroom unity in a composition course and to prompt what I thought would be a straightforward writing assignment. I didn't get what I expected. A generational and value split ensued, and the only unity I achieved was in the students' uniting against me. The experience compelled me to take a look at the culture outside the academic and economically secure community in which I live and to try to understand the pre-university-eligible students I teach, and the literature I teach, from a different perspective.

Auden's poem was written in 1940 as satirical characterization of modern man's compliance with social expectations. At the university I attended in the early sixties, we were all amused by Auden's satire. We sneered at his character's statistical conformity and disparaged and feared his apparent acceptance of all government policy.

Imagine my surprise to discover, twenty years later, that I am teaching the poem to students who are equally united in their approval of Auden's man. Their approval frustrates me because it counters my notion of literature as a universal, value-confirming medium, and their response depresses me because it suggests that Auden's character does not stand as a negative model whom all citizens in a democracy will at all times deplore. My students' approval of Auden's citizen may reflect some disconcerting changes in our culture and changes we may expect to see in response to literature in our classes.

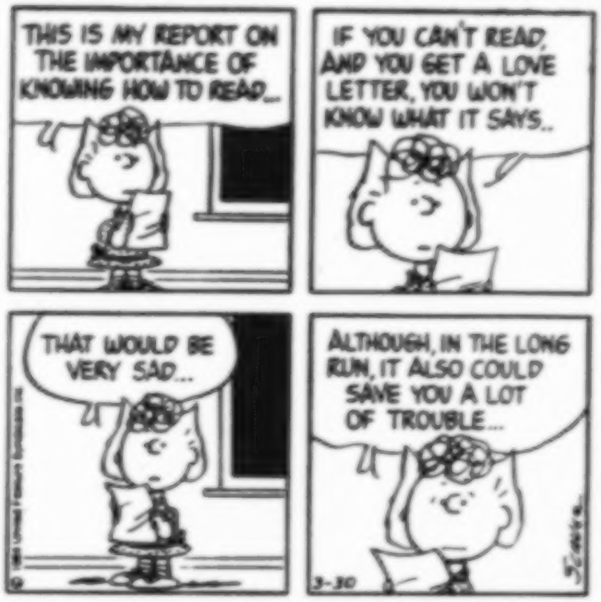
Auden presents his citizen as one who served the "Greater Community" throughout his life. He was a model worker, a man who "satisfied his employers" and worked consistently until he retired. The union he belonged to was "sound," the government decided, and the man "wasn't a scab or odd in his views."

Auden's citizen also fulfilled his culture's expectations in consumer habits. He used the installment program to purchase "a phonograph, a radio, a car and a frigidaire," items Auden ironically describes as "everything necessary to the Modern Man." He had a wife and *five* children—the "right number" according to his generation's eugenics. Auden's citizen satisfied the press by buying a daily paper, and his responses to advertisements were considered "normal in every way." Finally, this man held the proper opinions: "When there was peace, he was for peace; when there was war, he went." Clearly, Auden builds an ironic monument to a statistically sound, bland citizen immortalized by his government with a marble statue to celebrate his concurring with their system.

In the 60's we hooted at *JS/07/M/378*, the unknown citizen for whom the Bureau of Statistics assured there were "no official complaints." Auden's man was, for us, anathema—an evil model of banality we could not respect and would never want to be.

Many of us avoided sterile employment and sought challenging, satisfying jobs. Our sensibilities alerted by revelations in the psychology of advertising—hidden persuaders no longer hidden—we were cynical consumers who rejected many of the trappings of our parents' America. In the spirit of Thoreau, some of us planted bean fields and baked grainy breads. Some of us

(Continued on Page 10)


THIS IS MY REPORT ON THE IMPORTANCE OF KNOWING HOW TO READ...
IF YOU CAN'T READ, AND YOU GET A LOVE LETTER, YOU WON'T KNOW WHAT IT SAYS..
THAT WOULD BE VERY SAD...
ALTHOUGH, IN THE LONG RUN, IT ALSO COULD SAVE YOU A LOT OF TROUBLE...
3-30

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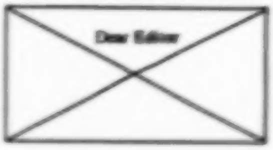
Letters



PAIRED COURSES

Combining courses as a WAC tactic is mentioned several times in your latest [October] *i.e.* Connie Mlaimer's interpretations [p.3] is least within reach of most of us, I think. By teaching all three courses herself, she sets an example many cannot follow.

Melinda Barth's example of pairing up with LaVonne Nelson offers a more possible model—an English and a subject-matter teacher sharing the same students. In her article, Ms. Barth says, "Our deans . . . worked to assure appropriate scheduling of our sections" [p.8].

Happy lady! Many of us would like to have such deans. Unfortunately, at many community colleges the deans would come up against the obstacle of the registration procedure itself. At our college we encourage self-programming, a procedure where thousands of students take their proposed schedules and their money to a few clerks who spend a moment with each one. This procedure, modelled after the game of pinball, makes it impossible for us to influence the student's choice of combinations of courses. (I would like to know the number of students enrolled in Ms. Barth's English 1A class.)

If anyone knows how a computerized (that is, impersonal) registration process can be adapted to facilitate the registration of students into paired courses, I would love to hear from them.

JANICE ALBERT
WAC Coordinator
Chabot College

NICE TO HEAR

. . . I like your journal. It's an interesting and casual way to keep in touch.

SUSAN HECHT
Saddleback College
Orange Coast College

. . . I am a fan of *i.e.* and find something of immediate value and interest in each issue.

SARA M. WATERS
Palomar College
San Diego Mesa College

Notices

INTERIM REVIVED

15 December 1985. Deadline for submissions of poetry to *Interim*. The journal will resume publication in spring 1986. Send submissions to A. Wilber Stevens, English Department, University of Nevada, Las Vegas, NV 89154. Single issues are available for $2; subscriptions are $5 for a year for individuals, $8 for libraries.

MLA ANNUAL CONVENTION

27-30 December 1985. Annual Convention of the Modern Language Association. Chicago, Illinois. For information contact Convention Manager, MLA, 62 Fifth Avenue, New York, NY 10011.

CALL FOR PAPERS

10 January 1986. Deadline for submission of articles to *The Forum*, the journal of the Academic Senate. Articles should take positions on issues of major concern to the California community colleges and should be from 1500 to 2000 words long. Send submissions accompanied by address and phone number to Susan Petit, College of San Mateo, 1700 West Hillsdale Boulevard, San Mateo, CA 94402.

CATE '86

20-23 February 1986. Annual Convention of the California Association of Teachers of English. Oakland Convention Center. Conference theme: "The Composition in Which We Live." Convention speakers include humorist and humanist Steve Allen, sci-fi author Ray Bradbury, scholar and folklorist Alan Dundes, 1985 Pulitzer Prize winning poet Carolyn Kizer. For information write Joan Brown, 24 Don Encinas, Orinda, CA 94563 or Karen Roemer, 3146 Bell Lane, Alameda, CA 94501.

TWENTIETH-CENTURY LITERATURE

26-28 February. Fourteenth Annual Twentieth-Century Literature Conference. University of Louisville, Louisville, Kentucky. Conference theme: "Literature and the Other Arts." Convention keynote speakers: poet John Ashbery and distinguished professor of French and Comparative Literature Mary Ann Caws. For information write Elizabeth B. Clay, Conference Chair, Department of Classical and Modern Languages, University of Louisville, Louisville, KY 40292.

OHIO SHAKESPEARE CONFERENCE

27 February - 1 March. Ohio State University, Columbus, Ohio. Conference theme: "Fact into Fiction: Shakespeare and the Uses of History in the Renaissance." For information write Robert C. Jones, Center for Medieval and Renaissance Studies, Ohio State University, 230 W. 17th Avenue, Columbus, OH 43210.

SHAKESPEARE ASSOCIATION OF AMERICA

27-29 March. Montreal, Quebec. For information write Ann Jennalie Cook, 6328 Vanderbilt Station B, Nashville, TN 37235.

WHIM CONFERENCE

29 March - 1 April. Annual Conference of Western Humor and Irony Membership. Arizona State University, Tempe, Arizona. For information write Don L.F. Nilsen, English Department, Arizona State University, Tempe AZ 85287.

JEFFERS CENTENNIAL

1 November 1986. Deadline for submissions to the *American Poetry* special issue (fall 1987) commemorating the centennial of Robinson Jeffers' birth. The submissions should address the question of Jeffers' place in the canon. Critical essays, notes, and documents (25-page maximum) are welcome. Send copies of completed manuscripts to Tim Hunt, English Department, Indiana University/Purdue University, Fort Wayne, IN 46805 and to Jeffers Issue, *American Poetry*, English Department, University of New Mexico, Albuquerque, NM 87131.

LESSONS IN COMPOSITION

Sondra J. Stang and Robert Wiltenburg (English Department, Washington University, St. Louis, MO 63130) are editing a collection of lessons in English composition. They would appreciate hearing from teachers about lessons they have used successfully in the classroom and especially about lessons that have led to exceptionally productive writing assignments. The collection will be published by Random House.

LITERARY SEMANTICS

Persons interested in forming an International association for the study of literary semantics should write to Trevor Eaton, Editor, *Journal of Literary Semantics*, Honeywood Cottage, 35 Seaton Avenue, Hythe, Kent CT21 5HH, England.

MARGARET ATWOOD SOCIETY

The Margaret Atwood Society was founded in 1983 in New York. The society publishes a newsletter and sponsors sessions at professional conferences. For further information write Sharon R. Wilson, English Department, University of Northern Colorado, Greeley, CO 80639.

***inside english* DEADLINES**
MARCH 1986
Transfer Issue
24 January 1986
MAY 1986
Writing Issue
5 April 1986

HEART ATTITUDES AND HEAD NOTIONS
Cummings on Composition

by JACK GILL
College of San Mateo

since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;

wholly to be a fool
while Spring is in the world

my blood approves,
and kisses are a better fate
than wisdom
lady i swear by all flowers. Don't
  cry
—the best gesture of my brain is
  less than
your eyelids' flutter which says

we are for each other: then
laugh, leaning back in my arms
for life's not a paragraph

and death i think is no parenthesis

With its provocative metaphoric infrastructure ("syntax," "paragraph," "parenthesis"), E.E. Cummings's "since feeling is first" can enrich the teaching of composition as well as of literature.

In class discussion of this poem we note immediately that the thesis of the poem is that feeling is more significant than reasoning (or "down with thinking. Vive feeling," as Cummings wrote elsewhere, or, again, "only love immortally occurs beyond the mind"). The thesis is constructed on the sharp antithesis between the "heart" attitude of the lover "I" and the "head" notions of one "who pays attention to the syntax of things." "Logic," Cummings argues elsewhere, has too often "thwarted life" for this latter "head" kind of person. Thus, kissing "wholly" is feeling; paying "attention to the syntax of things" is thinking, is being logical and pragmatic and cerebral, is not being completely enough committed to feeling to be a complete lover.

At this point in teaching the poem, there are ample opportunities for a significant discussion of the grammatical term "syntax." The point, clearly, is not to denigrate grammatical syntax but to utilize the poet's metaphoric use of the word to expand and enrich our composition class discussion of the concept.

Two points are crucial. The first is that Cummings is not evaluating grammatical syntax at all; his metaphor is "the syntax of things," which means being unduly rational and logical about life. When one faces a crucial life decision, Cummings vigorously advises a "heart" rather than a "head" choice. But in discussing with our composition classes the appropriateness of the metaphor in the context of the poem, we must analyze the concept of "syntax" itself. And this analysis of the connected and orderly and reasoning language system that is syntax can move our classes to fuller understanding of such matters as sentence combining and sentence arranging, all the elements of conscious and planned discourse.

For example, the etymology of "syntax" is illuminating here. Related to "tactics," it stems from the Greek word meaning to arrange troops for battle as a general would. The cogitation and practicality involved are obviously crucial for any general who wants to win the battle as well as for any students (we teachers pray) who want to write intelligently.

This brings us to the second crucial point: syntax alone is not enough. Syntax is, as it were, a given: good writers use it as they use the air they breathe. We demand good syntax and we travail to obtain it, just as we demand good air and travel to obtain it—but we also demand much more for the total quality of life and of writing.

Thus the lover "who pays any attention/to the syntax of things" is only a partial, incomplete lover and reminds us of the student who uses perfect syntax—but who can't write. Put another

(Continued on Page 6)

"Stopping By Eyes"— The Way to the Poem

by CHON JIARDI

Imagine my pleasure the other day as I came upon a critical piece by poet and critic Chon Jiardi and realized its subject matter was my own poem "Stopping by Eyes," published in inside english (May 1985, p. 8). Natural modesty fails me, and I must share it with the literary world. What follows is Jiardi's original text.—H. Wendell Smith.

Though there is much talk about poetry, little is said about specific poems. Indeed, there are so few specific poems. But now comes one that manages to be specific without giving up that universality of which every good poem is made. First, the poem itself:

STOPPING BY EYES

Whose eyes are those I'd like to know.
Her thoughts are on her math book
  though.
She will not see me stop to stare
Nor hear my tripping heartbeat go.

Still of my glance she's unaware
As sunlight dances on her hair.
She and Euclid seem so smug;
Shall I speak now, or do I dare?

My spirit gives my bell a tug
As if to say, "Foolhardy lug!
If she looks up, your goose is cooked!
Run now, before she pulls the plug."

Those eyes should not be overlooked,
But I have dates already booked
And years to go before I'm hooked.
Well, days to go before I'm hooked.

—H. Wendell Smith

The author—perhaps the thousandth* reader need to be told—is unknown. Yet, by echoing the pattern of thought and delightfully pursuing the rhyme scheme of Robert Frost's "Stopping by Woods," the best-known poem by an American poet, Smith has linked his achievement to the ultimate.

Yes, it is a parody, but not such a parody as ridicules its original. This one pays reverential acknowledgement to Frost while showing that the "Woods" poem is all the more superb for its being applicable to the everyday experience of a younger man, in a sense a babe who has never been, really, to the woods.

The poem begins as a simple incident. But there is duplicity here: The poet pretends to talk only of that joyful moment of looking upon two wondrous eyes, and all the while he is talking about the tug of the life force, the lure of the infinite. The incident is a metaphor.

Like Frost's poem, this one is a progression in three scenes. In scene one a young man, as we assume though we are not told, sits at a study table in the college library. One-third of his mind is on study, the other two-thirds where the mind of every young man is. His glance roves about the table and is instantly tripped by lovely eyes focused on a math book.

Why are we not told the young man's errand? Nothing is said of his own studying; not even the library is mentioned. Why? In this omission we recognize the interplay of specific and general. The young man could be anywhere. All of us, then, not just college students, become part of the poem.

Frost's narrator, in the woods, says whose woods they are "I *think* I know." Smith's narrator, less self-assured, says only whose eyes those are "I'd *like* to know." How we are drawn to this simple difference!

Seeing that "she and Euclid seem so smug," the young narrator asks himself, "Shall I speak now, or do I dare?" With this superbly allusive line we are taken to that garden below Juliet's balcony, where we hear Romeo asking, "Shall I hear more, or shall I speak at this?" But Smith's young Romeo has yet another dimension, for we see Prufrock, fussing over his coffee spoon and wondering, "Do I dare/Disturb the universe?" Where else in all poetry and drama have we such a swift and understated melding of the impetuous Romeo and the inhibited Prufrock?

In scene two, as in Frost's poem, a foil is introduced, something in conflict with the narrator's mood. Why has he been arrested by the beauty of the scene? In the woods, the narrator's "little horse" gives his harness bells a shake. In the library the young man's "spirit gives my bell a tug." In this change we recognize a splendid stroke, at once bold and delicate. Smith, his poetic sense at the top of form, knows instinctively that a horse will not do in the college library. And since Frost's horse was but a symbol for the life force, Smith "goes for it," by-passing symbol and driving directly to the point: Spirit. The spirit, horse or not, forces the question: Why did the young man stop to watch these eyes fill up with math? Is the act not dangerous? Has

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LITERATURE'S REWARD

Making Order out of Chaos

by **JOYCE LIPKIS**
Santa Monica College

The challenges as well as the frustrations in teaching literature to community college students are numerous, but so are the rewards. Stimulating interest in individuals who are essentially nonreaders is especially challenging, particularly when to students the works seem esoteric and complex; discovering how few students have any frame of reference, any real awareness of the literary or other allusions intrinsic to discerning the underlying meaning of a work, is frustrating. Stirring the imagination of students so that they can read creatively and participate actively in the recreation of a work is also challenging *and* frustrating because of their TV-engendered passivity which negates involvement. On the other hand, when the rewards finally appear, these frustrations disappear—at least temporarily. There is nothing quite comparable to that special excitement accompanying the dawning of the student's awareness of the wonderful world of literature.

As I think back on the literature courses I have taught over the past seventeen years, it seems incredible that I did so many preparations, so much research: innumerable hours spent on Introduction to Literature (English 2); on survey courses in both English and American literature; on individual courses concentrating on the works of Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, John Fowles, and Virgina Woolf; on developing the courses Images of Women in Literature (English 39) and Literature of the Absurd (English 38). In my personal "remembrance of things past," I am reminded of the great changes in the intellectual as well as the reading capacity of so many students during this relatively short period of time. When I recall, for example, that only ten years ago I not only taught short stories, poetry, drama, and film in my English 2 classes, but I also required John Fowles' *The Magus* and Emily Bronte's *Wuthering Heights*, I am astounded not only at my audacity in assigning and expecting so much, but even more at my students' success. But, then, some of my colleagues agree with those students who complain that my expectations are *still* unrealistic for the community college level. Of all of the courses I have taught, however, the ones that have had the greatest lasting impact on my students are English 39 and English 38. And it follows that my own greatest satisfactions and frustrations have emanated from these courses.

The course on Images of Women in Literature includes short stories, novels, and some poetry—all by and about women. Deliberately, no prerequisites were established for this course, which came into being when Santa Monica College initiated a program for women returning to education. As a result, the class makeup is heterogeneous (except for gender, which has been for the most part exclusively female) in age, marital status, education, reading and writing backgrounds, and ethnic origins. My syllabi run the gamut of writers: Jane Austen, the Bronte sisters, Kate Chopin, Willa Cather, Edith Wharton, Colette, Sappho, Emily Dickinson, Sylvia Plath, Anne Sexton, and such contemporary authors as Toni Morrison, Alice Walker, May Sarton, Margaret Drabble, Margaret Atwood, Gail Godwin, Erica Jong, and Adrienne Rich, some of the reading being changed each semester. The format is lecture/discussion, with pop quizzes and assigned papers and essay examinations. Although the demand for this course has diminished somewhat, reflecting what seems to be waning interest in Women's Studies per se, the experience of the members of the classes remains a wonderfully rewarding one.

A number of exciting aspects of English 39 come to mind. Discussion is almost immediately lively, with spirited interaction occurring between the generations. None of the beginning reluctance to exchange ideas that I often encounter in other classes occurs here. Through interpretation of the readings and analysis of the situations of the characters encountered, a wonderful sharing of ideas and varying responses ensues. This has engendered not only better understanding of the fictive situations, but also the realization that art does imitate life and has indeed done so through the ages. In fact, invariably, some very meaningful personal "awakenings" and newfound self-awarenesses are stimulated. Coupled with this unique personal response to Images of Women in Literature, and even more exciting and rewarding to me as teacher, is the evident improvement in analytical reading of the literature and in essay-writing ability. Often students have summoned the courage to take my English 1 course *after* completing English 39, having lost their fear of failure and developed a measure of self-confidence. Invariably, they prove to be quite successful in English 1 too. Finally, when students request that this become a two-semester course because they have enjoyed the one semester so much, what instructor would not feel gratified?

On the other hand, teaching Literature of the Absurd has been an entirely different experience. I designed this course several years ago, hoping to arouse some hitherto perhaps latent interest in literature. The first semester that goal was accomplished beyond my wildest expectations. More than sixty students registered for that opening session, with many additional people clamoring to be added. It was standing-room only in the classroom. This phenomenon had not occurred during the recent period of waning interest in things literary. Naturally, I was delighted and excited and challenged. But my spirits were somewhat dampened when I discovered that a number of those enrolled had little or no conception of what they had signed up for; they merely were intrigued by the course's title. In fact, one of my students told me she had heard several of my former students discussing this new course when one asked, "Are you going to sign up for Joyce's new 'silly lit' course?" Obviously, she had not seen the syllabus; with such authors as Camus, Kafka, Melville, Beckett, Ionesco, Pirandello, Barth, Vonnegut, and others of that ilk included, "silly lit" was hardly an apt label. By the time some of these neophytes discovered what Absurdity really was about, the size of the class had settled down to a more manageable—though still quite large—number.

My ultimate goal in this course is to teach the students to comprehend Absurdity as defined by Albert Camus in his *Myth of Sisyphus and Other Essays* and recognize it not only in literature but also in their quotidian world, which does more and more seem to reflect these elements of the Absurd and the overwhelming discrepancy between appearance and reality. The challenge is two-fold: not only is the reading somewhat esoteric, but the philosophy is enigmatic to all but those few who have had some background in existential thought. Thus, I find it necessary to remind the class continually that no one is required to agree with views encompassed in the readings and also that it

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PROPOSED NEW COLUMN: INSIDE THE WRITING CENTER

Are you, like me, wondering what is happening at community college writing centers? If you are at all associated with or affected by your college's center, you will want to participate in a new *inside english* column that will put your center in the news.

Entitled "outside english/inside the writing center," this column will consist of articles written by you about your writing tutorial centers. Imagine a newsletter inside *inside english* that will give everyone—lab and classroom instructors, tutors, and administrators—a chance to inquire and respond.

Topics are up to you. The following "prewriting" questions come to mind:

- What new programs are you attempting to start?
- What type of tutor training program do you have?
- Are you receiving ADA for drop-in tutoring? Is this program cost-effective?
- Do you have a Writing-Across-the-Curriculum program?
- Are you an instructor who encourages or discourages students to visit the center? Why?
- What role is your center taking in formulating a writing program for your college?
- Is the smooth operation of a writing center dependent upon departmental agreement on the concepts of writing?

To submit an article, please follow the standard guidelines outlined in *inside english*, but send your material to Barbara Budrovich, Editor, "outside english," Humanities Division, El Camino College, 16007 Crenshaw Blvd., Torrance, CA 90506.

Our first column will run in the March issue; the deadline is Friday, 24 January. So pick up your pen or slip in your disks now. I am—as you must be—excited about this new venture. We all have a lot to say!

LAUGHTER AND LITERACY

Shakespeare Stoops to Conquer

by **LLOYD THOMAS**
Los Angeles Mission College

E.D. Hirsch's idea of "cultural literacy"—of a shared body of literary and imaginative experience which all members of a society must share if they are to function as civilized citizens—helps explain why Shakespeare was so popular in his own day. Raised on the medieval morality and mystery plays, familiar with the witty Senecan villains who starred in the works of Thomas Kyd and Christopher Marlowe, acquainted with the parables and poetry of the Bible, the Elizabethans shared and possessed a true "cultural literacy." Whether the groundlings who flocked to The Curtain, The Rose, or The Globe could read or not, they were probably a much more sophisticated theatre audience than those of us who patronize today's expensive metropolitan theatres.

For our students, of course, it's even worse. They share no such common bond of literacy and imaginative experience. Yet they are intimately familiar with the world of television commercials, newspaper and magazine ads, and pop-hype marketing schemes. I believe teachers can use the rhetorical formats of the ad, the commercial, and the sophisticated marketing campaign to help students understand the world and the wonder of Shakespeare's plays. After all, don't we all secretly sense that television commercials are devised by witty Senecan villains anyway? Like Iago serenading Roderigo, today's advertising executives are only interested in stealing our purses.

In order to test my theories, I encourage students in my Shakespeare classes to write commercials about their favorite character. For instance, here's what Caliban would write if he were on contract to a large pharmaceutical company:

> When I'm afflicted with cramps and side stitches that hit like punches, when my nightmares bristle with urchins, and bees mistake my back for a honeycomb, I take ALCORAX, the non-aspirin pain remedy recommended by most alchemists. My master Prospero frequently plagues me with rheumatic joints, blisters, and fevers. These ills, together with a newly-found predeliction for getting drunk, mean that I need a quick, reliable pain remedy. Alcorax works!

Like an unscrupulous alchemist myself, I've freely mixed Shakespeare's phrases with the analgesic hyperbole which interrupts my students' (and my) favorite television shows. But when I set such a spoof before my students and encourage them to experiment with one of their own, they set to work with a mischievous glee, assimilating complex rhetorical techniques like irony and metaphor and exhibiting a flair for character analysis. Having made them Shakespeare's dramatic apprentices, I can go back later and explain to them what they've achieved, but I'm a firm believer that laughter and literacy must go hand in hand.

Shakespeare also provides abundant opportunities for today's students to ridicule our national obsession with lawyers. Here's a model I give my students when we study *Richard II*. I ask them to imagine young Bolingbroke doing an advertisement for a popular law firm.

> The exiled scion of Lancaster looks anxiously at his wife Mary Bohun and says, "My father Gaunt has just died and perfidious Richard has usurped the title, revenues, and lands appertaining to Lancaster." Mary asks, "Does this mean we could lose the duchy?" When Henry frowns in anguish, Mary continues, "Then maybe we should call Chancellor, Pettifogger, and Nitpicker—Medieval Probate Attorneys." *Voice-over from the announcer*: "Yes, whether it's a simple case of regal greed or an abstruse point of Salic Law, whether you're a Lord Appellant or Repellant, a plaintiff or a caitiff, whether you want to start a northern rebellion or stop one . . . call Chancellor, Pettifogger, and Nitpicker. They practice law the old-fashioned way: They spurn it!"

By translating Bolingbroke's plight into a legal dilemma with which they can sympathize, I've given my students a port of entry into the play. Unwilling to risk legal difficulties myself, I won't speculate whether Jacoby and Meyers would take Bolingbroke's case or not, but at least I've presented Lancaster's complaint in terms which my students can understand.

Now, I can guess what's running through your minds. Like Bolingbroke's son Prince Hal, at the end of the first act of *Henry IV*, you're probably objecting, "If all the year were playing holidays,/To sport would be as tedious as to work." So let me assure you that I do try to feed my students with more traditional academic fare in addition to these comic spoofs. But only after I've allowed my students the pleasure of translating Shakespeare's characters into their own terms, of dressing his blank verse Plantagenets in contemporary clothes and modern concepts. It's my way of letting Shakespeare stoop to conquer.

After all, Shakespeare's dramas are called *plays*. It was Ben Jonson who first had the audacity to call his dramas *works*. And though I love the man on this side idolatry, Ben's caustic, bitter, sometimes labored satires unfortunately

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"STOPPING BY EYES"

(Continued from Page 3)

not such a stopping led over and again to lifelong regret?

And then, another touch shows the poem's quality. "If she looks up, your goose is cooked." A lesser poet, fearing critical analysis, would have shunned the cliché. But Smith welcomes it as the young narrator's own idiom. And the abandon continues: "Run now before she pulls the plug." This second apt cliché clashes boldly, dramatically with the cooking of the goose. One pictures the girl glancing up, cooking the young man's goose, and stuffing it down the drain all in one bat of the eyelids, an instant of imagined dramatic action worthy of the greatest poetry of this genre.

But there is more: Scene three. Smith's narrator, like Frost's, recognizes duty and obligations. "I have dates already booked." His eye, though ever the rover, is not totally free. Our narrator recognizes his dilemma. If he yields to impulse, abandoning self-control, he yields to a force outside himself. This he chooses not to do—yet. He has, after all, "years to go" before he's hooked.

Here Smith reveals a still finer deftness. He does not allow the Frost poem, whose two final lines are merely repetitious, to lock the parody in. With uncanny insight, the young narrator in the library recognizes an ultimate fate. The "years" to go before he's hooked may never be realized, as he admits with a final, heart-tugging shrug: "Well, *days* to go before I'm hooked."

Thus this miraculous parody performs on the tight wire set before it by the revered Frost model, yet steps artfully off that wire toward a horizon just beyond. How does the poem mean? We answer, "Triumphantly." The years become days, as they do for all of us, and this delightful poem becomes a part of the understanding of the race forever.

NOTE: *Upon reading Jiardi's piece again, I am nagged by doubt. I had no idea as I wrote the poem that it would actually outdo Frost and step toward a horizon just beyond. That seems almost an exaggeration. Yet, I cannot believe the great critic would put me on. Posterity must decide.*

—H. Wendell Smith

H. Wendell Smith, freelancer who occasionally tilts at poetry, is emeritus professor of English at Santa Monica College. His Readable Writing: Revising for Style *was published by Wadsworth Publishing Company in 1985. Among his other works are* On Paper: A Course in College Writing, *(Wadsworth, 1975—now in third edition),* Elements of the Essay *(Wadsworth, 1979), and* The Belmont Reader *(due from Wadsworth in January 1986). Smith co-authored (with Arnold L. Lazarus)* A Glossary of Literature & Composition *(NCTE, 1983). In addition, his "Poems on Concrete" will appear in the* American Poetry Anthology *(1986).*

TO REACH THE COMMUNITY COLLEGE STUDENTS

A Rationale for Literature in the Composition Class

by SARA M. WALTERS
Palomar College
San Diego Mesa College

As a part-time English instructor looking for a contract position, I have recently received several community college job announcements for "Composition Teachers." At a job interview this summer when it was my turn to ask a question of the interviewing committee, I asked about this new (new to me at least) designation. They replied that since so few students are enrolling in literature classes today, a new instructor could not expect to teach a literature course—perhaps for five or ten years. I suppose they felt they were just being realistic, but their approach seems self-defeating.

At one college where I teach, only 20 per cent of the students taking the English placement exam qualify for freshman transfer-level composition. The other 80 per cent are channeled into either "remedial" composition (read "grammar") or "developmental" composition. The remedial student must pass his course with an "A" or "B" to enroll in the developmental course, which he must then pass with an "A" or "B" to be eligible for freshman composition, which in turn he must pass to receive an A.A. degree. Let's face it—after laboring through this system for three or four semesters, a student is not likely to opt for an elective English course; in fact, he has probably earned his two-year degree by now. So, we must grab him while we have him.

One way to expose students to literature and possibly spark their interest in taking literature classes for pleasure is to offer a literature-based composition course as an alternative to the traditional essay-reader composition course. Such a course would require the same number of essays, fulfilling state transfer requirements, and could be based on a rhetorical modes approach if departmental philosophy dictates.

Many composition courses now require two texts, a reader and a rhetoric. I am suggesting that a literature text be substituted for the reader. After a discussion of particular rhetorical strategy, students can utilize this strategy to write about the literary selections they have read. For example, students who have studied comparison/contrast and have read *Oedipus Rex* and *Miss Julie* might be asked to compare Sophocles' notion of fate to Strindberg's. For instructors who prefer a thematic rather than a rhetorical approach to teaching composition, many literature texts include a thematically arranged table of contents.

I am aware that numerous English departments include one or two sections of Introduction to Literature or Advanced Composition that do essentially what I am suggesting here. But the point is that most of our students do not have either the leisure or the motivation to take these courses. If we get literature in at the required level, more teachers will have the opportunity to teach a subject they enjoy and more students will be exposed to works that will give them pleasure beyond the narrow confines of the classroom.

In the past I have found community college students to be quite receptive to literature when and if they are ever given a chance to read it in a composition class. While teaching a thematically oriented composition class, I once distributed a copy of Ambrose Bierce's "Coup de Grace" to my students in conjunction with a group of essays they had read on euthanasia. Not only did this short story elicit thoughtful arguments in support of or against the protagonist's mercy killing of his wounded comrade, but student evaluations at the end of the semester were typified by comments like; "Wish we had read more stories."

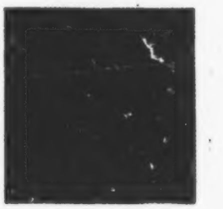
Of course, we all hope that, with changes in the secondary institutions, remediation will some day cease to be a major concern of community college English departments. But now when it is, indeed, our primary function, we must find a way to share our passion for literature with all of our students—not just with those who already have an interest in literature and a writing background that gives them the leisure to take an elective literature course in a community college.

LITERATURE'S REWARD

(Continued from Page 4)

might take the entire semester for them really to grasp the full significance of this philosophy, which is one of happiness. I reiterate to them that, nonetheless, the writings are intellectually stimulating, that their minds are constantly being challenged and their repertoire expanded, and, finally, is that not what education is about? As might be expected, however, some confusion and even conflicts invariably result, leading to provocative discussion among the more vocal, intelligent students blessed with inquiring minds. For some, these ideas even seem threatening to their peace of mind, their minds having been so insulated against critical thinking about anything—especially about the nature of reality, their own existence, and the philosophy of life. Those are "heavy" concepts that apparently transcend the intellectual capacity of many enrolled in the classes. Therein lies much of the challenge for me. Often concerned students ask what else can they read to find THE ANSWERS, THE MEANING. I tell them they will ultimately learn to find such answers themselves; that is, through the reading of the literature, analysis, and discussion will come enlightenment and ultimate awareness, albeit seemingly ephemeral at times. Then they, too, will recognize the meaninglessness in life and in literature.

Finally, a further gratifying aspect of teaching both Literature of the Absurd and Images of Women in Literature has been receiving the many communications from former students, sometimes several years later, telling ot the tremendous impact these classes have had and continue to have on their college careers, on their capacity for handling personal crises, on their overall attitude towards life. Also, I repeatedly am sent items clipped from various publications illustrating some aspect of the courses, as well as suggestions of books that would be relevant and of plays and films to see—all evidence of the enduring impact of English 38 and 39 on individual students. What greater reward can any teacher aspire to?



Yes, despite all the frustrations, I have very much enjoyed exposing students to the delights of good literature, always hoping that some of them will remain permanently addicted to reading. And, at semester's culmination when many of them eagerly request lists of books for further reading, I believe that this is possible. I am more than ever convinced that the study of this art form not only will expand the individual's literary horizons but that it will also in some measure help him or her to cope better with life, to make order out of the chaos of our twentieth century universe, in essence, to make their own meaning out of the seeming meaninglessness all about them.

—

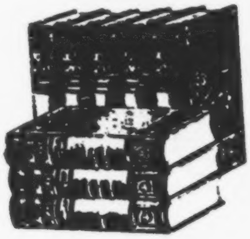
Joyce Lipkis has been teaching composition and literature to grateful students at Santa Monica College for seventeen years.

HEARTS AND HEADS

(Continued from Page 3)

way, "since feeling is first" relates conventional behavior in love to conventional use of mechanics. Conventional use of the tools of writing, such as syntax, does not in itself lead to heightened perception or immediacy or cogency or the flow of effective discourse.

Now "i" in the poem—who can, be it noted, write with vigor and charm—will undoubtedly be regarded as a "fool" by those "who pay any attention/to the syntax of things," but paradoxically "i" revels in being a "fool." To be a feeling person, a more complete individual, "my blood approves," he insists. The superiority of "blood" over "brain"—this "my blood approves" as opposed to the scorned "gesture of my brain"—carries on the contentions of this lover, this self-styled, self-applauding "fool" who lives and loves more wholly because he can move



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PRESIDENT'S MESSAGE

End-of-the-Year Catch-Up

Though I am writing this column in October, I know it will not get to you until December. I will, therefore, take this opportunity to wish you a very Happy Holiday Season and a wonderful New Year. We can all hope that 1986 will be a good year for community colleges, bringing us a fair share of the higher education budget; providing necessary "catch-up money" for maintenance, equipment, salaries, and program development; ending the legislative practice of mandating new services without providing adequate funding for them; and initiating a climate in which community colleges are treated as equal professionals in establishing and enforcing articulation agreements.

TED STATES OF A
F
ONE DOLLAR

A second event that will have occurred before this column finally gets to you is ECCTYC's Statewide Conference, held 21-23 November at the Clarion Hotel near the San Francisco Airport. So many officers and board members worked to make the conference outstanding that I cannot possibly acknowledge them all. However, I do want to single out Judy Markline (Allan Hancock College) and Bill Decker (College of the Sequoias) who served as program chairs, developing a program varied enough to appeal to the widest possible cross-section of English teachers. They did an admirable job!

As all of you should now know, a compromise has been struck between the University of California, Berkeley, and the Community College Chancellor's Office concerning the transfer of students who may have been unable to complete an "equivalent English 1A-B sequence" at the community college they attended. Though the compromise does not achieve all we could rightfully expect, at least it does mark a slight crack in Berkeley's arrogance. Berkeley has agreed to allow transferees who meet all other requirements to take English 1A-B under its auspices. Although this ruling does little to change our personal (and justified) attitudes towards Berkeley, at least we can take comfort in the fact that our students are offered necessary protection. I am sure this one compromise marks but the end of one skirmish with Berkeley and does not signal the end of the war. The experience of those of us in the frontline of this battle is that Berkeley is unwilling to see us (community college instructors) as either capable or professional. Remember that Berkeley arbitrarily abrogated all existing articulation agreements when it decided to redesign its English 1A-B sequence. What guarantee do we have that this current compromise will be any more sacred than the previous articulation agreements?

Since we so often complain about our lack of articulation with Berkeley, we must be careful that we don't act as Berkeley does. We must be careful to reach out to the high schools in our service areas, offering them whatever information, assistance, and expertise that we have. The Academic Senate has recently inaugurated a program of curriculum review that would bring community college personnel to the high schools to help them develop programs that meet the new state guidelines, implement and assess those program, and prepare for ensuing accreditation visits based on the new curriculum guidelines. This is a most worthwhile and exciting venture, one that we should all be eager to participate in and to help succeed. Find out more about this program and offer your services. This is a tailor-made opportunity to provide better articulation of English programs between high schools and community colleges.

In closing this column, I want to inform you of a recent change in personnel on the ECCTYC Board of Directors. Sunny Laub, who served as one of the directors in Region VIII, accepted an administrative post at Santa Barbara City College this summer. Once this new academic year began, an election was held in Region VIII to name her replacement. Robert Dees of Orange Coast College was elected, and he will join Lois Powers of Fullerton College in representing that region.

In closing, let me again extend to you ECCTYC's best wishes for a pleasant holiday and a spectacular New Year!

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

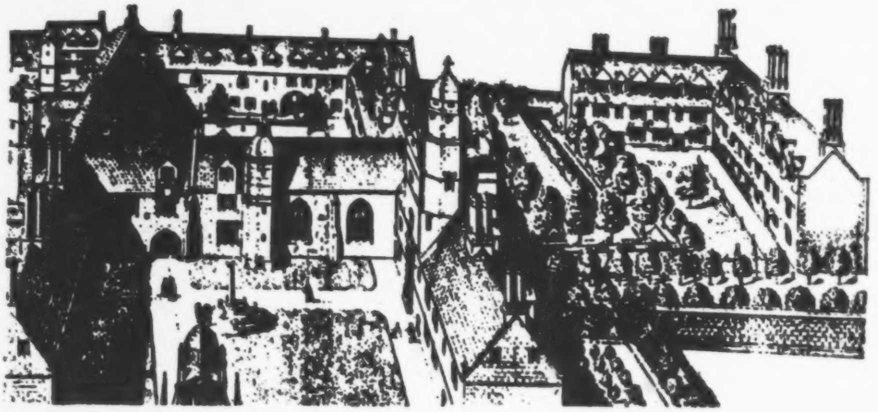
Lots of Activity . . .

. . . Not Much Action . . .

by GORDON TAYLOR
Yuba College

In the last report from Sacramento, I hinted that there might be some action in the fall. Well, there was none from the legislature: it began its Interim Study Recess on 13 September 1985 and will not reconvene until 6 January 1986. On the other hand, there is no dearth of activity. Commissions, committees, sub-committees, and organizations conduct hearings, have meetings, and hold conferences. These groups are considering (from the Latin *considerare*, originally, apparently, a term of augury, "to observe the stars carefully") interesting questions (as well as dross) whose outcome, while not directly related to English and composition, will affect what we do, will implicate the future. The statewide Academic Senate for the California Community Colleges (ASCCC), at its fall conference at the end of October, took up many of the current issues. As ECCTYC's liaison with the ASCCC, I attended the conference and will attempt to pick out the more important items and to summarize.

The new chancellor of the California Community Colleges, Joshua Smith, was one of the principal speakers; Bill Honig, the State Superintendent of Public Instruction, was the other. Mr. Smith, new at the Community Colleges (CC's), is still working out what it is he is in charge of, but delivered to us a number of his impressions and laid out some challenges. He complained about the busy schedule he has followed the previous two months and about the numbers of times he has to answer similar questions. On governance: Is he a centralist? Does he believe in local control? He says that he is a Federalist and that, even though he is no Alexander Hamilton, he sees the same chaos in the community colleges as we saw under the Articles of Confederation. He wants us, in his words, to fashion a document that will institute domestic tranquility, provide for the common defense, promote the general welfare. He admitted to leaving out the ideas of establishing justice and securing the blessings of liberty to ourselves and our posterity but did not explain his reasons. These are the challenges and proposals that he laid out:



—Beginning in 1987, each college should "have devised a governance charter that outlines the participation of faculty and students and the governance of the institution." "The faculty ought to conduct the search for new faculty, full-time and part-time," and make recommendations to the president. The faculty ought to "conduct peer review evaluations of their colleagues from the very beginning" and "make recommendations for tenure to the administration," and the probationary period for new teachers should be lengthened to some period beyond the current two years and should be in a department not in the college.

—Credentials in specific subjects should be abolished. In their stead, the Board of Gover-

(Continued on Page 11

Watch for these new titles

Short English Handbook

Third Edition

David E. Fear, Valencia Community College
Gerald J. Schiffhorst,
University of Central Florida

This popular brief handbook offers complete coverage of basic writing principles. The Third Edition is updated to include 1984 MLA style, a new sample research paper, more material on common grammatical errors and APA documentation, and a fuller treatment of the writing process. **Available February 1986.** *©1986, approx. 384 pages, softbound, with Instructor's Annotated Edition.*

Reviewing Basic Grammar

Second Edition

Robert E. Yarber, San Diego Mesa College

This concise text/workbook reviews the most common errors in grammar, punctuation, and spelling and shows students how to write, revise, combine, and recognize grammatically correct sentences. All-new sentence-combining lessons, abundant exercises, and boxed summaries of key points are featured in the Second Edition. **Available Now.** *©1986, 256 pages, softbound, with Instructor's Manual.*

Process and Practice

A Guide to Basic Writing

Philip Eggers, Borough of Manhattan Community College, CUNY

This process-oriented text teaches the essentials of paragraph and short essay construction. Opening material discusses prewriting techniques, audience considerations, writing purpose, and the importance of revision. Sentence-combining and grammar are treated as part of the revision process. **Available March 1986.** *©1986, approx. 352 pages, illustrated, softbound, with Instructor's Manual.*

Basic Process Writing

A Computer-Assisted Instruction

Louis C. Marchesano, Thornton High School

This computer courseware package, with accompanying workbook, reinforces basic paragraph skills from invention through revision. Three computerized writing assignments emphasize the use of detailed examples and transitional devices for paragraph coherence and unity. The workbook includes peer-editing worksheets, a handbook, and an explanation of correction symbols. **Available January 1986.** *©1986, approx. 160 pages, softbound, with Diskette and Instructor's Manual.*

SuperVocabulary Builder

A Strategies Approach

Rose Wassman / Gail Benchener
De Anza College

This innovative computer courseware package for vocabulary instruction integrates a workbook/user's guide with instructional strategies and practice on the computer. Compatible with Apple II and IBM PCs, *SuperVocabulary Builder* teaches five strategies crucial to the development of an effective, mature reading vocabulary, with pre- and post-tests and guided instruction and models. **Available February 1986.** *©1986, approx. 96 pages, softbound, with Diskette and Instructor's Manual.*

Basic Composition for ESL

An Expository Workbook

Second Edition

Jann Huizenga,
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Community College of Allegheny County

This popular text offers step-by-step writing instruction for the advanced beginner or intermediate ESL student. The Second Edition places increased emphasis on the writing process and audience considerations. Easy-to-follow picture outlines provide ideas, themes, and vocabulary for model student essays. **Available January 1986.** *©1986, approx. 288 pages, illustrated, softbound, with Instructor's Manual.*

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Composition Five

Skills for Writing

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Writing: Basics and Beyond

Robert G. Bander

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A Reader's Handbook

Rose Wassman / Anne Paye

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College Reading

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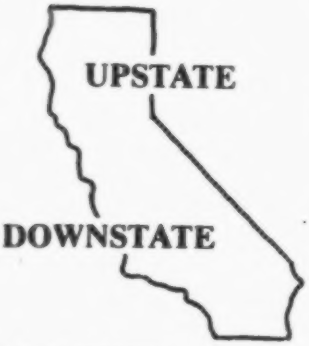
News From Our Regions



REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale Community College; Lloyd Thomas, Los Angeles Mission College.

The indefatigable **Lloyd Thomas**, director of community college English programs for the UCLA Office of Academic Interinstitutional Programs (OAIP), was named regional director for the California Literature Project for Northern Los Angeles and Ventura Counties. He participated in the summer California Literature Project, an intensive five-week institute at UCLA sponsored by the OAIP, in conjunction with the California State Department of Education. In addition, he joins twenty other teachers for this region to direct activities in junior and senior high schools to disseminate the use of the Model Curriculum Standards in English and Language Arts.

Instructors at Santa Monica College have been busy writing, publishing, creating new projects, and, of course, teaching.

Lyle Larson, whose book *Dr. Johnson's Household* received outstanding critical reviews, has completed a new work—*As Others Saw Them: Observations of Eminent Literary Figures by Their Contemporaries.*

Dick Dodge, one of the guiding lights of the UCLA Writing Project, will be taking forty students to England in February 1986 for a full-semester course of study in Shakespeare, British literature, and creative writing. He will be joined by theater arts instructor Adrienne Harrop.

Barbara Bilson, who edits *inside english*, is director of the new Santa Monica College Scholars Program—a program designed for transfer students with a 3.0 or better grade point average. The Scholars Program was developed in liaison with UCLA, Cal State Northridge, USC, Pepperdine, and Loyola-Marymount. Barbara discussed the program at the FACCC mini-conference on transfer, chaired by **Connie Missimer** (Los Medanos College).

TO HIS COY EDITOR

Had I ideas enough, and time,
This coyness, editor, were no crime.
Thou by the Hudson would complain
While I in L.A. would feel no pain.
Two hundred years to every story
With hardly a thought of print or glory.
Unclear rejections wouldn't hurt.
And when you wrote, unexplained and curt,
"No thanks," "Sorry," "Please try again,"
I'd return to my desk with a cheerful grin
And write a new story full of wisdom and wit,
Then to the P.O. and again submit.

But at my back I always hear
A mess of adjectives hurrying near—
Ponderous, prodigal, profligate, old,
They cover my prose with moss and mold.
My receding hairline is emblem grim
Of faltering invention and fading vim,
But every line must be fought into shape,
Polished, cut, and dragged by the nape
Into order and meaning, free of dust,
Ready to rouse the editor's lust.
This writer's desk's no easy place
To sit and work without embrace.

Now therefore, before my youthful hue
Fades under stacks of paper and glue,
Before my writer's soul expires,
Witless, bereft of creative fires,
Now let me publish while I can.
Do not continue this lazy ban
On comments, suggestions—the editor's art.
It's that naked "no" that wounds the heart.
I seek an editor with wisdom to share,
Willing to comment, firm and fair.
If we share our strength, what a ball!
—And maybe I'll publish before next fall.

BERT WOODRUFF
Fresno City College, emeritus

HEARTS AND HEADS

(Continued from Page 6)

beyond the "syntax of things." Part of the "syntax of things' would be, for example, that two times two is four. Rejecting that view Cummings entitles the volume in which this poem appear *Is 5.* Like the "fool" in his stance of "feeling is first," Cummings insists in the "Foreword" to *Is 5*: "Whereas non-makers content themselves with the merely undeniable fact that two times two is four, he [the poet] rejoices in a purely irresistible truth (to be found, in abbreviated costume, on the title page of the present volume)."

BASIC MORTUARY
FROM S
RECTORS

Here I pause in the discussion of the poem to note that Cummings puts feeling *first*, but this is not to say that he abandons reason or never follows syntax in his writing. He is, I insist, talking about a way of life, not about a way of writing as such. He does not say, "Don't use syntax"; this poem belies that. His own writing, vibrant as it is with feeling, is reasoned. It is syntactical, organized, coherent; it has accessible meaning. It violates some minor established canons in, for example, capitalization and punctuation (no commas around "lady" in direct address) but such deviations from the established "rules" can lead to pregnant class discussion. When Emerson insists that "Books are for the scholar's idle times," he is not saying, "Don't read." When Cummings preaches "feeling is first," he is not saying, "Don't think when you write." Cummings himself thought long, thought hard to express his emotions—with, it should be noted, syntax, paragraphs, and parentheses.

We also discuss Cummings's use of "are" in the line "we are for each other" to enhance the apperception and appreciation of effective word choice. Here a poet with a compelling and vigorous vocabulary (Cummings was a classics major at Harvard, and it shows!) uses a seemingly "weak" verb. But we can note the accumulated meanings the verb *are* garners here. We who are in love find, the line suggests, our "areness," our very being, in each other. Or as Cummings puts it in another poem:

what's wholly
marvelous my
Darling
is that you &
i are more than you
& i (be
ca
us
e It's we)

And in yet another poem Cummings insists that love makes the loving "me" of the poem "morethanme." "We are for each other," then, can lead to a moving discussion of vocabulary and semantics.

(Continued on Page 10)

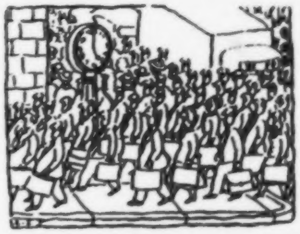
LIT IN THE EIGHTIES

(Continued from Page 1)

boxed the wedding gift china and crafted our dishes. We became increasingly suspicious of the corrupting influences of affluence—beef, butter, and bourbon—which kill body as well as spirit. We turned from the formula of bridge-table talk to conversation, and we sought active leisure in cycling and wilderness hiking. We questioned the very givens of our culture and moved from drugged birth to LaMaze, from the bottle back to the breast. We boycotted discriminatory businesses and questioned our government's policies on the draft and on war. Auden's anonymous citizen served as an amusing model not only of all we rejected but also of what we feared would weaken the democracy: unquestioning conformity and citizen apathy.

But pre-university students in the mid-eighties, if my students are any indication, see Auden's man as truly fine. In fact, my students' papers showed they see Auden's citizen as one whose patterns everyone should want to emulate.

From their perspective, I learned, Auden's citizen was first of all productive and responsible. He had a job and never got fired. One young man wrote that JS/07 was the kind of worker who did everything right, so he probably "wouldn't even get laid off." Apparently, to young, imperfectly educated, and unskilled workers seeking fewer and more specialized jobs, a man able to keep *any* job, throughout life, is admirable and rare.

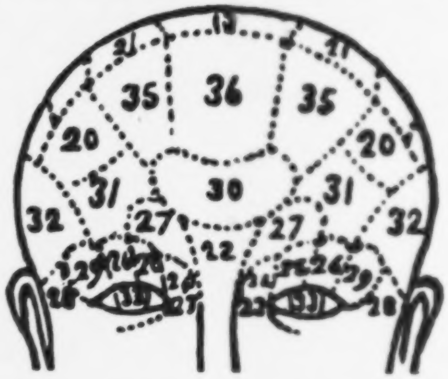


Auden's character had a wife and children, and however commonplace the stable family pattern appears in literature, to my students it seems to suggest a mythic ideal many of them have never known in their own lives. The unknown citizen's life also may suggest escape from the quick pleasures of the singles-scene, a phenomenon of their generation increasingly deprecated in their essays, and a move to a secure, lasting commitment in family life.

That this citizen was a conforming contributor to the purchasing population is no less respected by my students. Have they missed Auden's irony in his description of gadgets as "everything necessary" to man? Not at all. They cheerfully acknowledge their many wants and in their papers laud the citizen who wants to fulfill his "obligations" to his family and society. Apparently, in the minds of my students, contributing to the Gross National Product and purchasing an American-made trash compactor is one of society's reasonable expectations for the citizenry.

I've tried to understand their perspective. Perhaps rejection of the material can only come from those who have the power to buy. Most of my students, in spite of the current administration's interpretation, are on the stocking side rather than the selecting side of those enticing stereo shelves, and stuff might look better when it's hard to get. I, a drop-out from the school of conspicuous consumption, know what I can't teach my students: gizmos need batteries, and silver needs insurance and polish.

That advertisers have them pegged and that the government has them classified are not at all disturbing to my students. One girl wrote that with computer-records our government keeps the lid on the melting pot and thereby discourages our boiling over—a misperception of social psychology as much as physics, it seems to me. In short, these young people seem to think the statistically predictable, unknown citizen is ideal, that anonymity is an asset. What ironic twist in the last twenty years has reconditioned students' response? Why are we not united in our view of Auden's citizen?



A summer of pondering has prompted more questions and fears than answers. But perhaps an answer lies in the fact that these young people understand ironies from life rather than literature. Their *age* is ironic, and their models are not questioning or heroic individuals, the Naders and the Sagans, but quiet anti-heroes who kept "a low profile" a few years back and now, even more amorphous, "Go With the Flow." I think anonymity is an asset to my students because to them being unknown means no one's got anything on you.

I've tried to imagine what my students see. Auden's unknown citizen never troubled his government. And he probably never hurt his family or neighbors, either. That means he never lied under oath to federal investigators, and he never hijacked a plane. He never trafficked in cocaine to save his bankrupted whimsy, nor did he steal aerospace secrets to sell to the Russians. Maybe he never beat his wife. Surely he never molested children in a nursery school or opened fire on them in a school yard or while they were munching burgers in a McDonald's. I think my students see that the non-anonymous citizens of our all-too-frequent press-reports are anything but predictable, and their essays show they believe these citizens aren't "normal in every way."

Whereas in the sixties we deplored conformity because it reduced inquiry and denied individualism—thereby threatening the very essence of the democratic process—I think my students in the eighties see conformity as stability, which reduces chaos and quirkiness.

But who knows what's next? Maybe next semester my students will all find Updike's Sammy a foolish idealist for quitting his job for a principle. Maybe Babbitt will be a hero. Maybe Ahab will be dismissed after a few chapters as a kook who couldn't "kiss off" his quest, and maybe my students next semester will decide Harrison Bergeron *should* be shot down as a deviant for trying to kiss the ceiling.

At any rate, my students' almost unanimous approval of Auden's citizen suggests that interpreting character has more to do with the generational and socio-economic forces than I ever imagined. I'm not sure how optimistic to be about the future of democracy or of the literature class.

—

Melinda Barth teaches Freshman Composition and literature at El Camino College. Active on the Writing-Across-the-Curriculum Committee at El Camino, she designed a paired Freshman Comp/Philosophy course [see "The Whole Is Greater Than the Sum of Its Part," i.e., *October 1985, p. 8].*

HEARTS AND HEADS

(Continued from Page 9)

The poem concludes with two precise comments also rich with potential for composition class discussion. The first is "life's not a paragraph." The whole function of paragraphs, their forms and functions, can be drawn on here. The tragic sudden death of a young classmate can be a poignant reminder that life doesn't always seem to have coherence or meaningful transitions. Life is not one topic with topic sentence, developed with unity, coherence, and emphasis. Santayana spoke, for example, of "the variety, the unspeakable variety of possible life." Cummings is arguing, then, for a shifting, multi-faceted, changing meaning in life not an orderly, rational, unified single meaning—the development of a single topic sentence—that can be encapsulated in a paragraph. Life moves beyond; it is not a paragraph. Etymologically, "paragraph" means a marking off, a note placed in the margin beside the writing to indicate another start. Life, Cummings is telling us, is always a new start, a new meaning, a new topic sentence.

And, finally, we discuss: "And death i think is no parenthesis." For Cummings, death is not an afterthought: death is a part of life. Death is not outside the main stream of life, not shut off from life. As Cummings says in another poem, "dying is perfectly natural." Parentheses, of course, add depth and dimension to writing. Death is too integral to life, too much in the continuum of life, to be a parenthesis.

Thus a classroom hour of "since feeling is first" can open vistas for discussions on syntax and paragraphs and parenthesis, on composition and literature, and (who knows?) maybe on how wonderful it is to be a "fool." We lose the essence of Cummings's poem if we forget that even a "fool" needs syntax, paragraphs and parentheses to expresss and to exult in his foolishness.

Dr. Jack Gill teaches English at College of San Mateo and is ECCTYC liaison to the English Council of the California State Colleges and Universities.

$ACRAMENTO $CENE

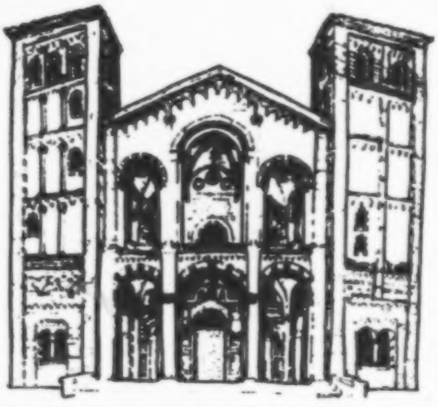
(Continued from Page 7)

nors (BG) should establish guidelines for a teacher's necessary qualifications to be administered at the local level, at the campus level by departments and academic senates.

—He would have departmental and college-wide curriculum committees that would propose, initiate, and design all new courses; establish specific committees on academic quality, conduct institutional research on student outcome, distribute its results college-wide, revise the curriculum based on the research. He believes that students do not have the right to fail, that be testing and counselling them we can put them all in their proper places.

In sum, he said that the faculty provides the permanence of the institution: the administrators come and go, but the faculty is stable and holds the institution together. The faculty should then take the initiative and be the professional body it is supposed to be.
be.

Bill Honig talked about a number of aspects of the K-12 system as well as the mutual relationship between the K-12 system and the CC's. The statistics are quite grim—California spends per student $170 less than the national average, $700 less that the top twenty-five industrial states, and $1900 less than New York; the K-12 schools will need 100,000 new teachers in the next five years—but these are not the major difficulties. He sees the schools failing at the task of educating their students: students need not only skills, but knowledge and understanding. In addition to getting jobs, they need to understand their governmental and civic obligations: the republican virtues, how our system works, and what makes it worthwhile—what he referred to as the inspirational aspects of education. Literature and history should be taught as a means of opening the students up to the culture and the implications that these studies provide. Literature and history, after all, do not exist in a vacuum in spite of what many people in the universities preach these days. They both are a result of the culture that produced their authors and, in turn, influence that same culture. All these items are a far cry from the supposed religious aspects of inspiration that the various media (not to say mediums) indicated Mr. Honig was after. By these, also, Mr. Honig does not intend to rigidify the system either: we need to define the common direction but allow the flexibility in the system that will keep the society together and allow individual and cultural variations.



These ideas also have serious and important implications for us at the CC's: we will, in effect, be teaching many of the future teachers, and, obviously, if we do not do our job, they will not be able to do theirs. Those who know neither their subject nor the value of it cannot pass these on to their students.

Mr. Honig speaks in plain language, untainted by the educational and institutional jargon and the jargonistic style of the professional educator. He has a lot of the optimist about him and engenders it in those who listen to him. If he succeeds in his endeavors, he will, indeed, have put the schools in California on a new course.

The ASCCC discussed the Review of the Master Plan, now in full force, and credentials, governance, articulation with high schools and universities, associate degrees, and minorities, and, of course, passed resolutions. The Review of the Master Plan (MP), one way and another, includes all these issues, as well. Two separate but related groups are reviewing the MP: The Master Plan Review Commission (MPRC) and the Joint Legislative Master Plan Committee (JLC) to which the Commission will present its report in February or March 1986; both committees were established by the Legislature last fall and reported on in *i.e.* for October 1984. For some additional information, please refer, as well, to the October 1985 issue of *i.e.*.

The initial duty of both groups is to review and reassess the CC's. After they consider the reports on the CC's, they will then investigate issues relating to the California State University and the University of California and then try to set up a master plan that will define all three and establish their relationships with each other.

Lee R. Kershner, executive director of the MPRC, outline at some length the Commission's methods and activities to date. It is carrying out what might be called public brainstorming. It listed all the things that the CC's do, then listed all the options related to each of these things that anyone could think of, and then has held public hearings to try to find out which options people seem to prefer. The difficulties in this process are that these are only options to choose from, but many people take them as proposals, and many of them are unrealistic, unworkable, or appeal to special interests. One example: on the question of who gets into the CC's, Mr. Kershner named four mutually exclusive options: 1) open access to the school, to programs and courses; 2) open access to the school, selective access to programs and courses; 3) selective access to the school, open access to programs and courses; 4) selective access to everything. He said that the consensus is tending toward the second option. How the Commission can sort out the desires of all the people it listens to and come up with a coherent proposal is, no doubt, a mysterious process.

The current trend in the schools seems already toward something like option two. For us, that means, of course, we would need more teachers, more classes, smaller classes: all against the current attitudes on paying for the CC's.

Other topics of discussion include options for success—transfer, vocational education, the associate degree, remedial education, adult education; faculty and governance—part-timers, credentialing, tenure, salaries; financing the schools; etc., and the public hearings continue through January. Your local senate president should have a schedule of dates and places.

Brian Murphy, chief consultant to the JLC (John Vasconcellos is its chairman), took a quite different approach in his remarks. Apparently his group is following about the same procedure as the MPRC, but he thinks teachers and faculties ought to respond with a set of coherent overall principles and then find the means of putting the principles into practice. We would then have a more consistent system that would make sense to most people inside and outside. We should argue from an overall point of view, not waste time wrangling over individual options. What kind of governing system will allow us to do what we have to or want to do? The Legislature and the Governor would like to be able to look at a system that speaks with a consistent voice rather than what they get now: voices, often strident, from different, often conflicting, groups within the CC's. He says now is the time to be audacious; the faculty has a chance to influence the outcome if it is willing to take on the task. But we should build our proposals on a logical structure.

LAUGHTER AND LITERACY

(Continued from Page 5)

deserve the title of *works*. Furthermore, these little verbal masquerades in which my students participate actually camouflage rather traditional Shakespeare assignments. If I can steal a title from one of Shakespeare's Jacobean imitators, Phillip Massinger, this is a New Way to Play with Old Shakespeare assignments.

For instance, during our study of *Richard II*, instead of asking my students tocompare the medieval feudal code which dominates Richard's reign with today's corporate feuds, I let them draft a recruiting poster for Bolingbroke's rebellion. I model my sample on an ad for Entre Computer Centers that was published in the *Los Angeles Times*, fortuitously enough, on the anniversary of Shakespeare's birth, 23 April 1985. The poster reads as follows:

> Agents of Henry Hereford, rightful Duke of Lancaster, are currently searching for a loyal band of knights willing to assist the exiled Duke in reclaiming his ancestral lands and rightful market share. This is an exceptional business opportunity. We require none but dynamic entrepreneurs, eager for swordplay and blood. Like Henry's father, time-honored John of Gaunt, we are a value-driven army, with a bias for action, autonomy, loyalty and law. Our chief competitor, Richard Plantagenet, has, through careless management, leased out our demi-paradise to the highest bidder. But Henry Bolingbroke has vowed to prune this sea-walled garden of England with steel. As for Bushy, Bagot, and Green, Bolingbroke will snare-all the caterpillars of this commonwealth. Using strategic market analysis, Henry has located his corporate recruiting headquarters at Ravenspur, in the duchy of his noble kinsman, the Duke of York. Those who would be brave and prosper, seek him there!"

At about this point, my students begin to sense that they, too, and not just the characters in Shakespeare's histories, are living in a world where competing language strategies vie for their allegiance. Though it is only a spoof, an exercise such as the recruiting ad begins to persuade students that a commercial is really a soliloquy in words and pictures, and that Shakespeare's characters aren't the only ones being asked to "buy" dubious schemes or unnecessary products.

Let me pursue this connection between Richard II—or any Shakespeare history play—and the modern corporate climate just a bit further. I was pleasantly surprised a few months ago when I finally purchased a paperback copy of Peters and Waterman's *In Search of Excellence*. I had read only a few chapters when I realized that each of the hallmarks which they used to distinguish a thriving corporation could be applied (equally well) to a thriving Shakespearean monarch.

Then I remembered that Shakespeare had actually read an early version of Peters and Waterman's book, only it was called *The Mirror for Magistrates*, a collection of cautionary stanzas about devious dukes and profligate princes, which was immensely popular in the Renaissance. Let me discuss just two of the eight hallmarks which Peters and Waterman discovered in successfully run companies, and let me point out how Richard II lacks and Henry possesses each of them.

First: a bias for action. Richard, of course, procrastinates. He is the perfect example of "paralysis through analysis." Instead of deciding whether Mowbray or Bolingbroke is right, he stalls, sets a date for a joust, then interrupts it, banishes both men, then arbitrarily reduces Bolingbroke's sentence. Either he should have rewarded Mowbray for doing Richard's dirty work (executing Thomas of Woodstock in Calais), or Richard should have eliminated him quickly and thus kept peace with the powerful house of Lancaster. Instead, Richard alienates the old-line English nobility who side with Gaunt and fails to reward those, like Mowbray, foolish enough to assist Richard. In contrast, Bolingbroke typifies a "hands-on, value-driven" leader. His motto could be "Ready, FIRE, aim." In other words, he creates his own opportunities; he doesn't wait for them to appear. Like a modern presidential candidate early in the race, Bolingbroke doesn't announce his ultimate plans prematurely, but once he has set foot at Ravenspur, after some preliminary circling to gather troops, he moves to seize the English throne like a falcon striking its prey.

Next: stay close to the customer. From the beginning of the play, Richard avows his distate for the common Englishman. In fact, he disparages Bolingbroke for being friendly with them:

> Ourself . . .
> Observed his courtship to the
> common people—
> How he did seem to dive into their
> hearts
> With humble and familier courtesy
> What reverence he did throw
> away on slaves,
> Wooing poor craftamen with the
> craft of smiles . . . (I. iv. 23-28)

Obviously, Richard's snide remarks highlight Bolingbroke's skill at public relations; the aspiring usurper carries himself with a princely panache, while the languishing monarch lacks all charisma. Bolingbroke may not be exactly *OF* the people, but he knows the value of being seen *AMONG* them.

These are just two of the ways in which Shakespeare anticipated today's sophisticated corporate management techniques. Students are quite impressed when they discover this.

Thus, while Shakespeare and his audience gained their "cultural literacy" through attending plays and listening to sermons, our students absorb their own "cultural literacy" through television advertising. Using humorous versions of these modern rhetorical formats, I let my students gain familiarity with Shakespeare's world. Before long, these same students are sufficiently versed in Shakespeare's world and values so that they can them as tools with which to understand the apparent complexities of today's world. In fact, my students' modest Shakespearean spoofs are the first step in their discovery that the bard "was not of an age, but for all time." I do not apologize for appearing to make Shakespeare stoop at the beginning of the semester, because he eventually conquers—making students new citizens of his special imaginative world. And, after all, good actors always stoop—or, at least, bow—at the conclusin of a good play.

Lloyd Thomas, on leave from his position as an English instructor at Los Angeles Mission College, is the Coordinator of Community College Programs for UCLA's Office of Academic Interinstitutional Programs.

OVERALL TEACHING PLANS

NEW COLUMN?

Recently we received a letter from an instructor who needed to move and was seeking a position at another college. The application process gave her the idea for a new column—or series of articles—for *inside english*.

> One of the colleges, College of San Mateo, asks applicants for English instructor positions to respond to the following topic: "What teaching methods and textbooks or other instructional materials do you plan to use to help students achieve the writing competence they will need for the present and near future?" Upon first reading the topic, I thought, "Pretty dry." But writing my response proved to be a valuable exercise, one that helped me gain a clearer perspective on my "overall plan" in my writing classes.
>
> It occurred to me that I could gain, too, from reading the "overall plans" of my colleagues, and I'm wondering if *inside english* might request that writing teachers from all of the two-year colleges respond to the College of San Mateo's topic and then print one or two of the selected responses in several upcoming issues.

We like the idea. However, we would expand the topic to include literature teaching. Do *YOU* like the idea? For what happens now is up to you, *i.e.*'s readers. The first article—and what we hope will be the first in a long series of articles—in response to the topic will appear in the December 1985 issues of *i.e.* We look forward to receiving numerous articles on overall teaching plans for writing and literature courses.

Thanks to Cathy Hicks (Monterey Peninsula College) for a good idea.

inside english

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INSIDE

inside english

ECCTYC
Looks at

Statewide Issues,
Community College
English Departments,
and Transfer Courses

The many interesting sessions at ECCTYC's Fall 1985 Statewide Conference are summarized for those who were unable to attend.
Pages 8 and 9

If enrollments in literature classes are low, try adding a WOLM to freshman composition classes.
Page 3

The old notion of keeping literature out of freshman composition courses prevents the students from being able to use the best writers as models.
Page 6

Not having taken the English Placement Test almost kept one instructor from receiving his B.A.
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CALIFORNIA COMMUNITY COLLEGES

A New Era of Renewal, Revival, and Renaissance

by JONNAH LAROCHE
Allan Hancock College

When I was invited to address the General Session of ECCTYC Fall 1985 Statewide Conference, I agreed readily because I figured I could just dust off a few topics from other speeches I have made; add a quote from Cardinal Newman and one from T.S. Eliot to demonstrate my literary expertise; throw in a biting oxymoron or two to draw a knowing chuckle; and then conclude with a cleverly constructed allegory about how the good, pure, honest, hardworking folks (us) will eventually triumph over the black-hatted doers of dastardly deeds (CPEC and the Legislature).

So I created several paragraphs, but when I read them, I realized that they were crammed with cant, and I was uncomfortable. I did not want to speak in jargon about overworked issues; so I cast aside my clever, safe speech and began to focus on some visions that have been floating foggily in the back of my brain.

To crystalize those foggy notions, I practiced what I preach—I did prewriting, mostly clustering but some freewriting—and discovered that what I most wanted to share is my vision that the community colleges are on the brink of a renaissance; that the darkest years are behind us, and that we stand at the dawning of an era of renewal, revival, and renaissance that we can help create. Therefore, let's consider three areas that will form the beginning of such a renaissance: preparation, purpose, and professionalism.

PREPARATION

If we are to enjoy the renaissance that I foresee, we must prepare for it by anticipating the economic, social, and demographic trends that have implication for community colleges.

We know from several studies that the employers in the changing marketplace will demand higher levels of education from their employees, implying a rise in enrollments at our colleges. In the next ten years, 46 percent of those new or replacement jobs will require education beyond the high school level, and employers will demand of their employees not only specific job skills but also critical thinking and language skills. Thus, we need to anticipate ways that English and humanities instructors can work with colleagues in occupational education to meet those needs, and we must proceed to do so in a collegial, mutually supportive way.

Predictions reveal that the population of California will double by the year 2000, reaching 32 million, and that 52 percent of that population will be "ethnic minorities." Hispanic and Asian populations will grow at ten times the rate of the white population. In addition, California will lead the nation in numbers of immigrants, about a quarter of a million of whom arrive annually from Pacific Rim countries. As a result, California's educational institutions, particularly K-12 and the community colleges, can be expected to supplement traditional educational functions with an "Ellis Island function—acting as socialization centers for new Americans." Community college educators need to prepare for these new populations by becoming increasingly sensitive to their cultures, ethics, and values. Furthermore, as educators we will need to make every possible effort to encourage the enrollment and success of these populations if we are to avoid a de facto educational, economic, and intellectual apartheid in our state. To allow such apartheid to occur would diminish everyone's future.

Also, I suggest that preparation for this new era should include examination of current curriculum and pedagogy, reaffirmation of techniques and content that work well, and exploration of new approaches and materials. For instance, as we experiment with new technologies such as WANDAH [see *inside english*, Oct. 1984, p.3], we may discover that we need to adjust our teaching methods in certain ways. In addition, we should become more knowledgeable about learning styles and teaching strategies under study at several graduate schools and explore how that research might enhance our classes.

Finally, we should continue to take advantage of faculty development activities, such as the Great Teachers Seminar and the various California Writing Projects, and we should expect and receive from our colleges and from the state fiscal support for such

(Continued on Page 13)

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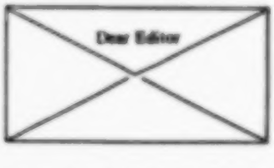
Letters



DECEMBER ISSUE PRAISED

December's issue of *i.e.* is outstanding and fascinating. The writers are to be congratulated. The quality of writing itself is high and consistent throughout, and it is refreshing to read about people's ideas and what they think and what their reactions are. The good quality of the writing reflects the quality of the thinking even though in those thoughts one may find some points to argue and others even to quibble about, neither of which I wish to do here.

One or two questions, though, come to mind. I share Melinda Barth's frustration over her students' depressing reactions to Auden's poem. Would she get similar ones from the students at her university these twenty years later? Is the difference in the different kinds of students that go to our respective institutions? Or is it really a difference in the attitudes of the times? It is true, if memory serves, that in the sixties (and the fifties in many universities, for that matter) it was a sort of cliche of the times to see everything ironically; one might say the organizing principle of the life at school. There, we, pure of heart, saw conformity and hypocrisy everywhere. We only conformed to our own conformity.

Still, when I came to the community college a little over twenty years ago, many students had trouble seeing, let alone understanding, Auden's irony. It seems possible that ideas like his had not occurred to them, and, as we all know, many people need to get used to new ideas before they realize their meaning. I said I wasn't going to argue or quibble, and I don't mean these remarks to do either. I am more than likely falling into that old academic type who, under the pretense of asking a question, really wants to deliver the wisdom of the ages.

I had my wife read Lloyd Thomas's ideas on getting the students used to Shakespeare's language. She remarked that students, younger, young, or old need to play with a thing for a while before they can deal with it as a serious concept. She is currently teaching in an elementary school where the games the young kids play are designed to have them do things that get them used to certain concepts (without their really being aware) that they will have to understand consciously later on, an observation worth considering, perhaps, in other contexts, as well.

H. Wendell Smith's spoof of both Frost's poem and Ciardi's analysis puts those tired, old warhorses into a much needed perspective.

What were the other questions I had? I've gone on so much that I've forgotten. They were probably not very important anyway. I really wanted to congratulate the writers and the editors for their fine work.

GORDON TAYLOR
Yuba College

BARTH'S IRONY

I enjoyed reading Melinda Barth's evocative plaint about her students' reactions to Auden's "Unknown Citizen" in the December [1985] issue. But I believe the difference between her perception of Auden's irony and her students' reaction may be more a question of slant than of direct opposition.

I can imagine how Barth's attitude that the Unknown Citizen is "anathema—an evil model of banality we could not respect and would never want to be" might stir the students to defend him, for the external facts of his existence indeed indicate that he was socially responsible, amiable, and harmless. Her students seem to feel—correctly—that there is nothing reprehensible about these traits. I don't think Auden meant the Unknown Citizen to be a figure of evil or to imply that every citizen in a democracy should be a Prometheus.

The main satire in Auden's poem is directed not against the individual who fails to reject the values of his contemporaries, but against the stultified definition of personal and social worth hymned by the State. In other words, the poem has to be understood not as saying something about Unknown Citizen JS/07/M/378, who really isn't visible at all, but about the unnamed persona (bureaucrat, sociologist, or politician) speaking for the society that chooses this invisibility as its ideal.

We get a list of associations, habits, and achievements that the official persona has looked at in choosing an ideal citizen. The fact that the paramount criterion of the ideal citizen is that he is unknown, and the pathetic shallowness of the other qualities (and absences of qualities) on the official list, are ironic condemnations of the failure of modern society to define and pursue the good and to settle instead for the workable. The satire is against a society that has no vision of true human worth, not against the individual who is doing the best he can. The values expressed in the State's elegy are not evil; they're terribly, heartbreakingly insufficient. That is the meaning of the poem's final lines: "Was he happy? Was he free? The question is absurd./If anything were wrong, we should certainly have heard."

Barth dwells on the extent to which her students identified their own circumstances with those of the Unknown Citizen. To the extent they did so, I suspect they may have felt justifiably threatened by her attack on his conformity and normality. Students' sense of irony is often too fragile to embrace self-satire. But I believe that students, even more perhaps in the eighties than in the sixties, will understand satire directed against the forms and signs of institutional approval.

CHARLIE KLEIN
Solano Community College

WRITING CENTER NEWS

We at Santa Rosa Junior College were very interested to read about your proposed column "outside english/inside the writing center," because it reminds us that there are others like us who see the need to establish a means of communication among two-year college writing centers.

Last spring we sent a survey to all two-year colleges in California asking for information about their writing centers and about the kinds of knowledge they would like to share with, or receive from other writing centers. We also asked if there was interest in a newsletter for two year college writing centers; to that question our many respondents answered an overwhelming "yes!"

We know there is a real need for a publication which can focus solely on the issues facing two-year college writing centers. Many of our situations, problems, and solutions are unique to us and cannot be sufficiently addressed in a journal which also concerns itself with the needs of writing centers at four-year schools or with other aspects of the teaching of English. We need a place to discuss our particular philosophies and roles, to air our grievances and share our triumphs. We also need to be able to share administrative and pedagogical strategies with each other—tips on generating ADA and on training peer tutors or aides; materials for teaching mechanics, usage, revision, ESL skills; advice on using computers, on involving classroom teachers with the writing center, and on publicity. We need a newsletter that focuses on us.

This fall, we at Santa Rosa Junior College have responded to that need by creating the *Newswriter*, a newsletter devoted to two-year college writing centers. Our first issue has already been sent to all California two-year colleges, and we are in the process of planning a more ambitious second issue. Because we hope that the *Newswriter* will thrive, we need support in the form of subscriptions and article submissions from those of you involved with writing centers. For more information, contact:

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JEAN HEGLAND
ARNOLD SOLKOV
Santa Rosa Junior College

LITERATURE IN THE EIGHTIES

Literature as Part of Freshman Composition

by ARNOLD SOLKOV
Santa Rosa Junior College

Speaking of teaching literature in community colleges, I should like to tell you of a plan we at Santa Rosa Junior College developed over the recent years to teach literature at a time when enrollments in literature classes have dropped to an all-time low. We regard teaching literature as a significant aspect of our profession; we are not only teachers of composition, after all. When people of my generation were preparing to teach, the major training we received in graduate school was the teaching of literature. These days, graduate students in English study the teaching of composition so that they begin their careers in composition with a foundation of composition theory. Meanwhile, we all yearn to teach literature, while most of the classes available in two-year colleges are classes of composition. In 1981, with some prodding from me, my English Department at Santa Rosa Junior College invented the Work of Literary Merit (WOLM).

A bit of background: We teach English 1A—Freshman Composition—by having many sections of the course each semester, averaging thirty students per section. The only element these sections have in common is requiring 8,000-10,000 words of reasoned prose, as our course description reads. Most instructors use expository prose readers as the basis for the classes' reading, a typical approach to instruction in this basic course. Why not add one additional ingredient, one that would be common to all classes? This common reading would serve not only to provide all English 1A students a common experience, but also to provide all instructors with a common teaching experience so that they could talk to each other about teaching both literature and composition.

Thus WOLM was born. The rules for determining a work of literary merit were simple. One tacitly understood rule was that the work should be prose fiction. Nominations were open to all department members. As I received nominations of titles, I announced them in the department's daily bulletin. At a point in the semester, we gathered in an afternoon at a member's house to make our choice for the WOLM. Each nominated title was addressed in terms of teachability, opportunities for composition assignments and research papers, personal likes and dislikes. As we sipped wine, nibbled cheese, and argued, we voted through the list of ten to twelve titles until we reached the one title upon which we could agree. Not that the choice was unanimous, for often the final vote split down the middle. However, we all agreed that regardless of our own individual preferences, and the heated arguments, we would abide by the agreement and would teach the chosen book in all sections.

One important benefit of the WOLM has been the important department meeting each semester in which we do not talk about class size, problems with administration, dirty classrooms; instead, we discuss the one issue that brought us together in the first place—our love for literature. For those two hours or so, relaxing in more pleasant ambiance than the department's conference room, enjoying good Sonoma County wines and wide assortment of cheeses, we discuss books. We discuss them; we argue about them; we try to persuade others to accept our critical viewpoint; we develop a framework for teaching them. Oftentimes, these discussion are the best we have in the department. During the teaching of the novel, we continue the discussion more informally, talking with one another about how to teach the novel and about the kinds of writing assignments that work, exchanging ideas about the actual teaching of the novel. This exchange is an additional benefit we do not normally get in the more ordinary form of freshman English instruction. And because we use a different novel each semester, we all come to our teaching with more excitement and zest, having a new work to consider, hearing new ideas about the book, getting and giving ideas to one another.

And the works of literary merit themselves: these have been substantial, guaranteed to challenge our students. We started with *Candide*. One thing we learned very quickly was the need to involve the college library in this project. We established a reserve shelf in the library for all books discussing the work. More recently, the library has been conducting classes for our students in researching issues and ideas related to the novel in question. This element of the WOLM has brought more students than usual into the library, and it has also produced research composition of a more serious kind than before.

In subsequent semesters we have taught *As I Lay Dying*; *The Mayor of Casterbridge*, which produced our first T-shirt, "Henchard for Mayor," during a local mayoral campaign; *Henderson, the Rain King*; *1984* in 1984 (and another T-shirt); *The Horse's Mouth*; *A Gathering of Old Men*, during which time Ernest Gaines, the author, came to the college to lecture; *Pride and Prejudice*; *Madame Bovary*; and *Heart of Darkness*.

During the second year, we got the idea of giving four lectures each semester on the current novel to help our students understand the books. These lectures are given by our own staff, but we have asked members of the Social Science Department to discuss social history background; members of the Art Department to discuss art movements (*The Horse's Mouth*, *Madame Bovary*); a geography instructor to discuss geography (*Heart of Darkness*, "white places on the map"); the French instructor to discuss style (*Madame Bovary*); and we have had guest lecturers from the Sonoma State University English Department to discuss special and particular interests (Blake in *The Horse's Mouth*, Faulkner for *As I Lay Dying*). These noon-time lectures are given in a small auditorium that seats around 200 people. We publicize the lectures each semester by printing and distributing a bookmark with lecture dates and speakers (one of our members is a printer). The lectures are packed. What a pleasure it is to see so many of our students gathered together to listen to a discussion of literature. These lectures are videotaped for those who cannot attend. Many instructors require attendance, using the lecture as a basis for students to take notes and write summaries. As the hog butchers of Chicago used to say, "We use everything but the squeal."

The WOLM choice has been a happy one, I think. Our English Department fulfills its obligation to our students by teaching composition in a variety of ways using the WOLM. We also fulfill an obligation to ourselves by including the teaching of literature in what is otherwise a composition course. We emphasize the commonality of the English 1A experience by having all our English 1A students read the same work. This aspect is reinforced when they attend lectures and see the hall filled with students all engaged in the same study. Students see the interrelationship of English with other disciplines as they listen to our colleagues in other departments speaking about the same work from a different point of view. Within the department, we talk to each other about important matters, literature. But, most important, this teaching is fun.

I offer to you all an opportunity to teach literature in your composition classes during a time that is marked by students turning away from the humanities, by very low enrollments in literature classes. By the way, we have noticed a slight turn-up in enrollments in our literature courses since we started this project. I hesitate to suggest a relationship between these two, but on the other hand . . ..

Arnold Solkov is chair of the Santa Rosa Junior College English Department. He has been teaching English for more than thirty years. Once in a while, he gets an idea.

FORTY YEARS LATER

Transfer and the English Placement Test

by JACK GILL
College of San Mateo

I was stunned. After forty years I can still retrieve the "zero at the bone" I felt when I read that official notice. It was a polite letter to be sure, one filled with "regretfully" and "we are sorry to inform you" and such sweet-sounding phrases, but the message was clear: I could not, as I had anticipated, graduate from the University of Washington.

Incredulous, I stormed the Registrar's office. After all, with my "Junior College Diploma" (how quaint that sounds now!), I had been readily accepted as a transfer student; there could, surely, be nothing wrong with my transfer background because it had been thoroughly checked on my admission. I was sure of this because I had been forced to repeat one psychology course which would not transfer. No problem there that I could see. True, there were three years between St. Edward's and the University of Washington, but the recent end of World War II had brought many of us back to educations interrupted by years in the service. Was this my reward for serving my three-year hitch in hell in the Infantry? No, it just couldn't be that. Well, I knew I had carefully and cautiously met all the U's major, minor, and general education requirements. Where, then, the problem? Why now, just days before graduation, indeed with the last final already taken, was I being told I couldn't graduate? Incredulous, I stormed the Registrar's office.

"You can't graduate because you haven't taken the English Placement Test."

"WHAT?"

"To receive a B.A. from the University of Washington, you must have an English Placement Test score on your record. We have none for you. I'm sorry, but you cannot graduate until we have an English Placement Test score for you."

"BUT, BUT, BUT . . . I'M AN ENGLISH MAJOR. I got 'A's' in most of my upper-division English courses here at the U. I took more than the required number of English courses for my major. Why do I have to take Freshman English? The English Department accepted my St. Edward's two-year sequence in English as the equivalent of Freshman English and then some. Why are you telling me that I have to take Freshman English in order to graduate?"

"No one says you have to take Freshman English."

"BUT YOU JUST SAID . . ."

"I said you had to take the *English Placement Test*. I did not say you had to take *Freshman English*. We must have a notation of that score on your record or you cannot graduate. There is no requirement that you actually take Freshman English if the English Department has waived that course, as they have. But though you had the equivalent course at St. Edward's, you did not take an English Placement Test. Until you do, you cannot graduate."

"But I work for the English Department. Last year they hired me as a 'Double Reader'; I grade papers for two English profs. I've been accepted as a Graduate Student in English here at the U. I've been promised a Graduate Assistant job teaching Freshman English. Don't you people understand all that?"

"All we understand are the University Regulations. If you want to receive a B.A. from this University, you must take the English Placement Test."

Pleas, pathos, prayers—nothing helped. And so one rainy Seattle Saturday morning, as a transfer student graduating with a major in English, feeling very old and very foolish, I sat with hundreds of very young and very eager entering freshmen and took the English Placement Test. A week or two later the same mail delivery brought my B.A. diploma from the University of Washington and a notification that I was eligible to take Freshman English at my new Alma Mater.

A few months later I was teaching Freshman English to many of those same freshmen I had taken the English Placement Test with.

Is there a moral to this tale? Certainly as I consider this and that bureaucratic maze of our own (shall I say?) more enlightened times, I dare to whisper after forty years, "Plus ça change, plus c'est la même chose."

And I wonder also if one cannot find, as Ishmael phrased it, "still deeper the meaning of that story" in a question that has haunted me and entertained me over the years: What would have happened if I had flunked my English Placement Test?

Jack Gill teaches English at San Mateo College and is an active member of the Board of Directors of ECCTYC, serving as its liaison with the English Council of the California State University and Colleges—and still worries about the English Placement Test.

Notices

MEETINGS IN CALIFORNIA

WOMEN'S STUDIES

11-13 April. **Autobiography and Biography: Gender, Text, and Context.** Stanford University. Contact: Susan Groag Bell or Marilyn Yalom, Center for Research on Women, Stanford Univ., Stanford, CA 94305.

WESTERN REGIONAL HONORS CONFERENCE

8-10 May. **Conference on Community College Honors Programs.** "2+2—The Best and the Brightest." Faculty Center, University of California, Los Angeles. Contact: Toni Forsyth, Director, Honors Transfer Program, Los Angeles City College, 855 No. Vermont Ave., Los Angeles, CA 90029, (213) 669-4333.

CALIFORNIA FOLKLORE SOCIETY

18-20 April. **Modesto Junior College.** The Literature and Language Arts Division of Modesto Junior College is hosting the annual California Folklore Society meeting. Contact: Odette P. Simms, English and Folklore, Modesto Junior College, 435 College Ave., Modesto, CA 95350.

CONFERENCE ON ADULT LITERACY

19 April. **"Doing the Work: A Conference on Adult Literacy"** Laney College, Oakland, CA, is for teachers and other literacy workers to meet with each other and exchange curriculum, ideas, and approaches. The conference is sponsored by Project Bridge, a Fund for the Improvement of Postsecondary Education funded basic skills program designed for students who enter college with reading, writing, and math skills at the fifth- to tenth-grade levels. Workshop topics will include "Developing a Curriculum that Coordinates Skills and Content: Literacy Through the Teaching of Math, Sociology, Literature, Biology, and Chemistry"; "Using Proven Strategies: Moving from Oral Language to Written Language and Writing Across the Curriculum"; "Tutors in the Basic Skills Classroom"; "The Role of Testing in the Basic Skills Classroom"; "Making Possible the Transition from Remedial to Academic and Vocational Programs."

Registration begins at 9:00 a.m. in Room E203 on the Laney College campus. Workshops begin at 10:00, and the closing session is at 3:30 p.m. For full details contact: Bruce Jacobs, Director, Project Bridge, Laney College, 900 Fallon St., Oakland, CA 94607, (415) 464-3411.

A LITERACY DEBATE

12-14 June. **"A Literacy Debate: Reasoning, Style and Writing."** Univ. of San Francisco. Speakers include Walter Ong, S.J. ("Plato, Writing, Print, and Computers"), Richard Lanham and Joseph Williams ("A Literary Debate: Dialectic and the Domain of Style"), and Richard Lanham ("Literacy and the Survival of the Humanities"). Workshops include "Bilingualism and Literacy Development," led by Richard Duran; "Literacy and the Imagination," led by Gabriele Rico and Hans Guth; "Evaluation Literacy," led by Miles Myers; "The Role of Computers in the Literacy Debate," led by Michael Cohen; "Writing Across the Curriculum: Reasoning and Style," led by Ellen Strenski. Contact: Brenda Schildgen, Univ. of San Francisco, San Francisco, CA 94117, (415) 666-6809.

SCI-FI

26-29 June. **Science Fiction Research Association.** San Diego State Univ. Contact: Larry McCaffery, Dept. of English and Comparative Literature, San Diego State Univ., San Diego, CA 92182.

BASQUE CONFERENCE

5-8 AUGUST. **Basque Conference.** Univ. of California, Santa Barbara. Contact: Gloria Castresana-Waid, Basque American Foundation, P.O. Box 13212, Fresno, CA 93705.

DICKENS AND SHAKESPEARE

7-10 August. **"Dickens, Shakespeare, and the Theater."** Univ. of California, Santa Cruz. Contact: Joel J. Brattin and Nan Dorsey, Dickens Project, Kresge College, UC, Santa Cruz, CA 95064.

(Continued on Page 5)

NOTICES

(Continued from Page 4)

OTHER MEETINGS OF INTEREST

28 March-1 April. **WHIM: Western Humor and Irony Membership.** Arizona State University. Contact: Don L.F. Nilsen, English Dept., Arizona State Univ., Tempe, AZ 85287.

10-12 April. **College English Association.** Philadelphia. Contact: J.F. Kobler, English Dept., North Texas State Univ., Denton, TX 76203.

15-28 June. **Interpreting the Humanities.** Hobart and William Smith Colleges. Contact: Woodrow Wilson National Fellowship Foundation, Box 642, Princeton, NJ 08542.

CALLS FOR PAPERS

TETYC SPECIAL ISSUE

1 April. **The NCTE Committee on Film Study** will combine efforts with the editors of *TETYC* to publish a special issue (December 1986) of *Teaching English in the Two-Year College* on "Film, Television, and Video: New Directions for the Teaching of English."

The following types of manuscripts are welcome: papers reporting on substantive research in the field, essays that provide a theoretical framework for integrating visual media into the teaching of English, and pedagogical articles describing specific approaches (thematic, structural, rhetorical, linguistic, aesthetic) to the study of film, television, and video within the English curriculum.

Please follow the *MLA Handbook*, 2nd ed. (1984), and submit two copies to William V. Costanzo, Dept. of English, Westchester Community College, Valhalla, NY 1985.

CONFERENCE ON RHETORIC AND COMPOSITION

15 April. **Edward P.J. Corbett will be the Keynote Speaker at the fifth annual Penn State Conference on Rhetoric and Composition, to be held 8-11 July 1986, at State College, Pennsylvania. The consultants will be James Berlin, John Gage, Dixie Goswami, Maxine Hairston, and Geneva Smitherman.**

Those interested in participating are invited to present papers, demonstrations, or workshops. One-page proposals will be accepted through 15 April. If you wish to submit a proposal or volunteer to chair a session, or if you are interested in more information about attending or participating, contact Prof. Marie J. Secor, Dept. of English, The Pennsylvania State University, University Park, PA 16802.

TSLL SPECIAL ISSUE

1 July. *Texas Studies in Literature and Language* announces a special issue devoted to Studies in Nineteenth-Century British and American Fiction. Papers (twenty to thirty-five pages in length) substantially contributing to the subject are invited for submission. Send the manuscripts (with stamped self-addressed envelope) to Professors E. Bowden and W.J. Scheick, Editors, *TSLL*, Dept. of English, Parlin Hall 108, Univ. of Texas, Austin, TX 78712.

1987 CLASSROOM PRACTICES

1 September. **The Committee on Classroom Practices in Teaching English** invites educators at all levels to submit manuscripts for the 1987 *Classroom Practices*, which will focus on "Student-to-Student: Practices in Cooperative Learning."

Articles should explore such questions as how to form students into groups, how to train students to work *productively* in pairs or small groups, what group projects and activities are successful, and how to evaluate students' work in pairs or groups. Consider also cooperative learning strategies in the total Language Arts Curriculum—in the content (language, composition, literature) or in skills (speaking, listening, writing, reading).

Manuscripts (from two to ten double-spaced pages) should be sent in duplicate, with the author's name and address appearing only on a title page attached to the front of each copy. Mail manuscripts before 1 September to Jeff Golub, Committee Chair, 2201 Eastmont Way West, Seattle, WA 98199.

AT THE FACULTY MEETING

Wait
until the meeting's hour grows
late,
irritation stirs the toes,
stultifies the brain
and sends a train
of thought
entirely off the track
and naught
can well cajole it back.
That's when the *second* speaker rises
and launches into no surprises.

H. WENDELL SMITH
Santa Monica College, Retired

HM UPDATE

The Dolphin Reader
Douglas Hunt, University of Missouri
1,127 pages • paper • Instructor's Guide
Just published

Contemporary Composition
Fourth Edition
Maxine Hairston, University of Texas at Austin
About 672 pages • cloth • Instructor's Manual
GPA: *Grade Performance Analyzer* • Just published

Contemporary Composition
Short Edition
About 576 pages • paper • Instructor's Manual
GPA: *Grade Performance Analyzer* • Just published
Same text as above but omits the "Handbook of Grammar" section

Practical English Handbook
Seventh Edition
Floyd C. Watkins and **William B. Dillingham**
Both of Emory University
429 pages • paper • Instructor's Annotated Edition • Diagnostic Test • Computerized Diagnostic Test • Reference Chart • *Practical English Workbook* (see below) • GPA: *Grade Performance Analyzer* • Just published

Practical English Workbook
Third Edition
Floyd C. Watkins and **William B. Dillingham**
John T. Hiers, Valdosta State College
307 perforated pages • paper • Instructor's Manual • Just published

Roughdrafts: The Process of Writing
Alice Heim Calderonello and **Bruce Lee Edwards, Jr.**
Both of Bowling Green State University
546 pages • paper • Instructor's Manual
Just published

Making Your Point: A Guide to College Writing
Laraine Flemming, University of Pittsburgh
369 pages • paper • Instructor's Manual
Just published

The Essay: Readings for the Writing Process
Stephen H. Goldman and **Bernard A. Hirsch**
Both of University of Kansas
457 pages • paper • Instructor's Manual
Just published

About Language: A Reader for Writers
William H. Roberts, University of Lowell
Gregoire Turgeon
524 pages • paper • Instructor's Manual
Just published

Images of Women in Literature
Fourth Edition
Mary Anne Ferguson
606 pages • paper • Just published

The Informed Writer:
Using Sources in the Disciplines
Second Edition
Charles Bazerman
Baruch College, City University of New York
508 pages • paper • Instructor's Manual • 1985

English MicroLab
Arthur H. Bell and **Sharon R. Anderson**
Both of University of Southern California
Fifteen disks • Instructor's Manual • User's Guide
Individual Progress Chart • Group Progress Record
1985

Foundation: Building Sentence Skills
Second Edition
Thomas R. Neuburger
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GPA: *Grade Performance Analyzer* • Just published

Into Writing:
From Speaking, Thinking, and Reading
Lewis A. Meyers, Hunter College,
City University of New York
331 pages • paper • Instructor's Manual
Just published

The World of Words:
Vocabulary for College Students
Margaret Ann Richek
Northeastern Illinois University
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James F. Shepherd
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William Giles Campbell
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Carole Slade, Columbia University
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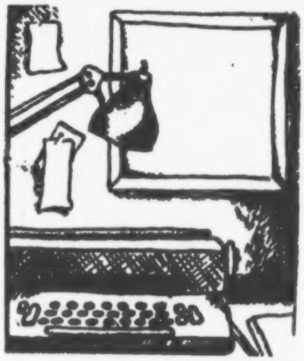
TEACHING LITERATURE IN A WRITING CLASS
A Workable Humanities Option
OR Chasing Windmills?

by **RONALD HARTWELL**
Chabot College
De Anza College
Diablo Valley College
Evergreen Valley College
University of San Francisco

At first glance the idea of teaching literature in a writing class may seem to be an anomaly that changes the basic emphasis of a writing program, but on closer consideration a careful observer can find some benefits to trying such an approach. For the skeptics perhaps there is no more prominent spokesman for renewed emphasis on "the failure to address content" than William J. Bennett, Secretary of Education and former Chairman of the National Endowment for the Humanities, in his report on the need of colleges and universities to "restore coherence to their undergraduate curricula and revitalize teaching of the humanities." [See *Chronicle for Higher Education*, November 28, 1984.]

The new University of California requirements insist that some literature be taught in introductory composition transfer courses, so at least for California writing instructors there is a built-in push to somehow use literature in a transfer writing class. And Mr. Bennett is correct in his assessment of the state of humanities at least as far as literature course offerings are concerned. Most colleges and universities have been experiencing "retrenching" (*i.e.* declining enrollments) in literature courses for quite some time. Thus the faddism of the last decade when sagging numbers led some desperate institutions to offer science fiction, gothic novels, mysteries and many other experimental failures "instead of the major trends in society, religion, art, literature, and policies," so aptly referred to by Mr. Bennett. Since most college and university literature programs are dying, the re-introduction of major literary works or, at least, major works by major literary figures into a writing curriculum, may be the last vestige of literature to be found in once-powerful dynasties called English Departments with their formerly strong dominance in the academic community.

After having tried numerous approaches to teaching writing—from a highly "structured" emphasis on rhetorical models and types to a loosely "creative" and "free" writing style with all the variations in between from journals to having students write with their eyes closed—I have seen the results from each pattern of emphasis along that spectrum and can say that each is a partial answer to a longstanding literary problem. First, if the approach is too "structured," the students will probably get the formula down sooner or later, even if they have to wait to see how their classmates did the assignment and turn it in late with some amazing excuses (one of many reasons why I no longer accept late papers); or, if the angle is "free" expression (no matter how costly to content and the instructor's eyesight and mental growth), stuff supposed to encourage creativity, the work produced will often have little visible focus or structure but sometimes will have a free-floating impact, momentary flair of imaginative expression or point of view, an occasional poetic turn of phrase, a memorable metaphor, or, in the worst case scenario, degenerate into self-indulgent egotism where any expression of self is mistakenly thought to be worthy of the readers' time and effort.



This dilemma can be partly solved and is, I think, by humanities, history, art, philosophy, and logic/critical thinking programs intent on infusing the reading curriculum of a general education program with some rigor and analytical-critical thinking skills so as to produce some sensible essays and at least provide some semblance of college-level thought about our literary, artistic, and cultural heritage. Or, as the philosophers put it, to discourse intelligently about the limits of knowledge and intellectual, cultural, or "reasoned" pursuit. In a few words, to acquaint the next generation with the life of the mind and with mankind's creative spirit.

So the pursuit goes on. Many papers are written, read, graded, and returned. Always there is something missing from both approaches—the self-expressive and the structured—even when a taste of logical analysis is added. Clearly there are good and even enthusiastic discussions generated, and some students find a way to correlate that with their next writing assignment, but the missing beacon on the hill is literature with a capital *L*. That is one of the major underlying lasting values of writing, after all; writing that lasts as literature is the artistic blend of thought, structure, and meaning into a worthwhile, timeless, and enjoyable-to-read genre. Only a liar or a pedant will claim that a good novel is less enjoyable to read than an essay, no matter how well wrought.

But herein lies the problem: how to use the different genre of literature besides non-fiction (essays) to teach students writing that is not itself meant to be literature or even necessarily literary and will be written in the essay form? That is, except for poetry, drama, and fiction writing courses, what once were labeled "creative writing" courses, what kind of writing can a student do in a "regular" transfer credit reading and composition course?

For most instructors of these basic "core" or "transfer" reading and composition courses, the classroom deluge of papers produces results that are quantitatively not often spectacular even for the best instructors. After all, Macrorie's students may not write "Engfish" and the third-grader's fried egg description still beats many grown-ups' efforts to recreate the perspective of lost youth and innocence, but a little Samuel Taylor Coleridge from "Frost at Midnight" would explain more of what at least one of the adult options is to go beyond the level of merely "fresh" usage.

But just as Twain's Huck in his river journey out of the realm of American innocence renews himself repeatedly, we must also in our quest for the Holy Grail. To conquer the composition-literature dragon, legions of Quixotes must go to battle each day to slay the windmills only to discover that many are to remain windbags.

What can be seen is that as each new academic wind shifts the direction of the spring mill (diploma mill?), the results are slanted to meet that particular emphasis. But what cannot as readily or immediately be seen beneath the surface is the literary foundation or lack of it for such activity. Without the literature to feed the springs, so to speak, the water will sooner or later come up bitter: the wells may pump mud, sand, sludge and eventually come up empty. The well can never run dry, though, if the Quixotes take their vessels of good, clear, pure literature (not the cheap imitation with additives, disguised as pure) to prime the well.

Let me show a few examples of what can be done to introduce samples from literature, some written by Nobel Prize winners, to writing students: For a description of a favorite place I use Ernest Hemingway's opening paragraph of *A Farewell to Arms*.

> In the late summer of that year we lived in a house in a village that looked across the river and plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

After being read aloud, this passage provokes discussion of such elements as the dominant impression, key words such as the *dust* and *leaves*, and from these kinds of descriptive details the students can be led to larger metaphorical considerations beyond figurative language, such as a possible link between the falling leaves and the passing soldiers marching to their deaths. Not bad for one paragraph. You can throw in foreshadowing if you want.

To make the study of description more complete, or if you don't like Hemingway, try Steinbeck's description of the vacant lot with the rusty boilers in *Cannery Row*. I use this novel to illustrate how physical description of a person, if the significant details are chosen, can be tied to elements in the

(Continued on Page 7)

TEACHING LITERATURE IN A WRITING CLASS

(Continued from Page 6)

person's character or personality, such as Steinbeck's excellent portrayal of Lee Chong thumping his fat sausage fingers on the change mat. The scene, from Chapter 1, just precedes Mack's coming into the store to ask Lee to let him take care of the old Abbeville building:

> Lee Chong considered it as a storehouse for groceries, as a kind of warehouse, but he gave that up on second thought. It was too far away and anyone can go in through a window. He was tapping the rubber mat with his gold ring and considering the problem when the door opened and Mack came in.

The story goes on and Steinbeck returns to the same details to illustrate Lee Chong's shrewd business sense and Mack's effect on his mental serenity. After Mack suggests that Lee's place might burn down if he refuses to "rent" it to them, the descriptive details Steinbeck chooses are sparse but quite effective:

> Lee tilted his head back and looked into Mack's eyes though the half-glasses and Lee's tapping finger slowed its tempo as he thought deeply. In Mack's eyes there was good will and fellowship and a desire to make everyone happy. Why then did Lee Chong feel slightly surrounded? Why did his mind pick its way as delicately as a cat through cactus? It had been sweetly done, almost in a spirit of philanthropy. Lee's mind leaped ahead at the possibilities—no, they were probabilities, and his finger tapping slowed still further. He saw himself refusing Mack's request and he saw the broken glass from the windows. Then Mack would offer a second time to watch over and preserve Lee's property—and at the second refusal, Lee could smell the smoke, could see the little flames creeping up the walls. Mack and his friends would try to help to put it out. Lee's finger came to a gentle rest on the change mat.

Besides revealing character, the descriptive details can lead into a discussion of the use of dialogue:

> Lee's finger came to a gentle rest on the change mat. He was beaten. He knew that. There was left to him only the possibility of saving face and Mack was likely to be very generous about that. Lee said, "You like pay lent my place? You like live there same hotel?"
>
> Mack smiled broadly and he was generous. "Say—" he cried. "That's an idear. Sure. How much?"
>
> Lee considered. He knew it didn't matter what he charged. He wasn't going to get it anyway. He might just as well make it a really sturdy face-saving sum. "Fi' dolla' week," said Lee.
>
> Mack played it through to the end. "I'll have to talk to the boys about it," he said dubiously. "Couldn't you make that four dollars a week?"
>
> "Fi' dolla'," said Lee firmly.
>
> "Well, I'll see what the boys say," said Mack.

Without stretching it, perhaps a few elements of persuasion might enter into a discussion, and at least the subject matter, literature, will guarantee some interest, a humanities focus, and often some surprises in terms of relevance. If this dialogue doesn't suit you, try the bantering between Lady Brett and Jake in *The Sun Also Rises* or some lines from *Hamlet*, such as the bedroom scene with his mother or the fantastic conversation with the ghost of his dead father.

With a poetic sensibility the beginning student may clutter a paper with metaphors. A limit of two or three to a paper can help prevent this. But have you seen, or rather can you forget, the dullness of papers without any metaphors? A few dragon windmills are far better than no windmills at all, even if we have to settle for no dragons.

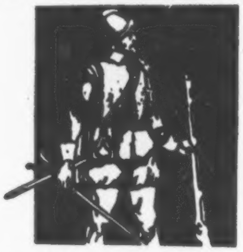
Peter Elbow states that good writing has to have power and voice and magic, and to be forceful it must also be directed to an audience [see Peter Elbow, *Writing with Power*, New York: Oxford University Press, 1981, especially Chapters 18, 26, and 29]. No small undertaking. Where better to find such models than in good literature?

To be turned on to writing, a student must be involved in at least some meaningful encounter, even if not a love affair, with literature. If it's fiction, maybe the sense of scene or place will be strongest; if poetry, perhaps the sensory richness of language with all its possible suggestive powers, brevity, and multiple meanings will be the emphasis. Drama might require a greater sense of imagination to read with understanding and a sense of structure as well as audience and how people actually speak.

What better place to look for the best written examples than in good literature? To say that we have been subsisting for too long on a diet of essays that stifle creativity or that we have abandoned structure in an attempt to avoid the danger of starving intellectually only to dilute the substance of thought with self-indulgent discourse or contemporary faddist issues may be too harsh; too harsh, that is, if Orwell's "Shooting an Elephant" or "Why I Write" is on the required reading list. To be sure, a strict use of only essays can be successful up to a point, but the true inclination of writers who take writing seriously is to be striving for the standards not set by textbook philosophy, or a kind of fantasizing research journalism of the "I-Search" variety, or diary-journal exercises alone, although Anne Frank and Henry Thoreau make excellent choices. What all writers, in their heart of hearts, know is that the standard of written expression *is* literature. Journalism provided good training for Twain, Hemingway, Orwell, and many others but is o.k. only if you "get out soon enough." Shouldn't we be using this (to continue the metaphor) rich, wholesome food for ourselves and our students, rather than starving on a restricted, less nutritious menu?

When Melville's Bartleby went on a hunger strike, finally gave up and "preferred not to," it wasn't because he was a copyist but because what he copied was so incredibly dull, boring, uninteresting, and inevitably deadly. We can blame ourselves, or our methods, or see one instructor as "nice" and another as "mean" to explain why students are turned off by writing. But one sure reason they are turned off is the dull, lackluster prose presented as models instead of some inspiring literature to enrich their lives and stimulate their minds and imaginations.

If it is true that students do not read much of anything except perhaps computer manuals these days, we are all the more obligated to give them some good literature to freshen the polluted wells. We may be fighting a losing battle with the electronic media, especially television and computers, but the Don Quixotes are still out there hunting windmills, and the papers that are produced might as well resemble, even in some small way, the qualities of good if not great literature rather than the sit-com tedium and impersonal self-help, get-rich-quick how-to mentality that turned them away from reading.



If we avoid becoming museum curators of the literature but instead somehow rekindle the life of the works presented by reading scenes aloud, acting out parts, using appropriate quality video and film productions, biographies (such as an old William Faulkner film in Oxford, Mississippi, at the time he received the Nobel Prize), discussing specific passages or "themes" or whatever works to draw the student closer to the writer's world instead of away from it, there might be a future for our species. It may not work, but it is my guess that it probably is the best chance we have to enlist our students to rejoin us in that quest for the impossible dream and the unreachable star. Dulcinea may be too beautiful to be real, and more barmaid than saint, but can we ask students to write about trivial pursuit unless our own minds have degenerated below the tragic or even tragicomic level?

So with all that as given, let us go out as Don Quixotes riding after our phantom windmills and at least instruct one last generation of "chip head" Sanchos into the basic acquaintance with that lost world once peopled by such giants as Cervantes, Shakespeare, and Melville. That is, if we care to risk such venerable pearls (or Steinbeck's *The Pearl*?) before such indifferent ______. Call today's students what you will. Some are. Others aren't.

In my own experience I have found that the traditional reader and handbook rhetoric text approach, or the "stories," as some students call the essays in an essay text, have been as much taken for granted in basic writing courses as they have been of little value for genuine writing success. These books are often overly ambitious, hastily constructed, or have some other purpose than what fits into a writing program. If included, the logic sections often seem to be the single most useful parts. But most of us still use these kinds of texts for whatever our reasons. (Why else would there be so many to choose from?)

My most successful uses of literature in a writing program come, as I have stated, in the first few assignments which include a description of a favorite place or an interesting person. These and other assignments reveal more to the students about what makes up good description (sensory details, the use of figurative language, especially similies and metaphors, the awareness of spatial and temporal arrangement, and the sense of a dominant impression and key words) than what usually is offered by most writing texts. These early assignments pave the way for the narrative, and the students enjoy the writing because they can "see" what the writer is presenting. As part of the humanities it has meaning and impact all at once, so they understand the assignment and go off and try their own efforts, and the results are usually very successful.

After the first three assignments or so, an experimental poem or focussed essay assignments aimed at answering questions about literature read for that occasion prompt more analytical and comparative thinking. The texts I currently use are *The Conscious Reader* and *The St. Martin's Guide to Writing*, supplemented by various novels, films and videos, some already mentioned. I hope that in the future there will be more and better texts tailored to this kind of approach. For now, I have my windmills to slay and quite an adventure lies ahead. Care to join my quest?

A former full-time university English Instructor, Ron Hartwell has been teaching composition and literature courses since 1967. For the last ten years or so he has been teaching part-time at various locations around the greater San Francisco Bay area. More recently, he also has become seriously involved with photography.

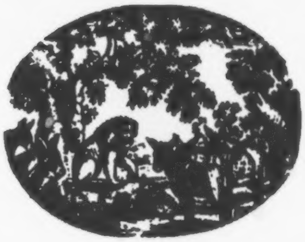
A SUMMARY OF SESSIONS
ECCTYC's Fall 1985 Statewide Conference

The following are brief summaries of many of the presentations that took place at ECCTYC's Fall 1985 Statewide Conference, 21-23 November, at the Clarion Hotel near the San Francisco Airport.

NEW MODEL FOR ASSESSMENT IN THE COMMUNITY COLLEGE

Presenter: MIKE PAPARELLA,
American College Testing

Michael J. Paparella of ACT presented an overview of the process and philosophy of ACT's community college assessment program, ASSET. Paparella, who is Western Regional Director of ACT's Career Planning Services, recognizes assessment as part of a much larger program for community colleges, encompassing more than just basic skills. When students receive immediate feedback from assessment testing as part on an admissions procedure, they are able to get off to a good start, and the retention rate rises.



Paparella explained that the keys to students' success and retention are not only their developing necessary academic skills but also their solidifying their career goals and their recognizing the relevance of courses required to attain those goals. For example, a vocational student working towards a certificate must understand the relevance of reading and composition courses to achieve that goal. This, of course, requires caring advisors who know the standards for each course and who can effectively counsel students into appropriate courses. With effective assessment and counseling, student motivation remains high and retention rates rise.

The ASSET assessment program is designed for quick administration and scoring, so that students can be counseled immediately during registration, an arrangement especially valuable for last-minute walk-in students. Moreover, since the first six weeks of a semester are critical for retention, the students' needs must be recognized and met quickly.

The research support system of the ACT ASSET Program provides course grade predicitions based on the ASSET assessment, which can aid both students and institutions in designing effective programs. As Paparella pointed out, however, these predictions tell what is likely to happen to students if neither they nor the institution change. But, ideally, the institution will intervene with appropriate resources, and the students will also show more motivation as they recognize the importance and significance of the assessment. The greater the student effort and the institutional intervention, the lower the correlation between course grade prediction and final results.

—SHIRLEY SYKES
San Diego Mesa College

DEPARTMENT CHAIRS: SOME ISSUES AND SOME ANSWERS

Moderators: NINA THEISS, Santa Monica College; KEN COONEY, Shasta College

Some twenty-five people participated in a heated session dominated by three topics: (1) the new UC Berkeley 1A/1B requirement and its aftermath at other four-year campuses, (2) load reduction at community colleges, and (3) community college instructors teaching remedial classes on UC or CSU campuses.

The participants generally agreed that the UC Berkeley position was narrow-minded. Linda Morris, Writing Programs Coordinator at UC Davis, stated that this was not just a community college problem; all the UC English departments, including Berkeley's, are equally upset. She believes, however, that other UC campuses are likely to change their requirements. UC Irvine equates Long Beach City College's English 1 course with UCI's Subject A. San Bernardino Valley College is thinking of moving to four-unit courses for their English 1A and 1B. Other responses ranged from "We just lied" (on the questionnaire UC Berkeley demanded from all community college English departments to see if they comply with UCB's requirements) to "We have added a three-unit course in Critical Thinking."

Load, as always, was a topic of concern. At Ventura College, all composition courses meet five hours a week for five units, with a ninety-student maximum if a teacher teaches only composition classes. Fresno City College reported that English 1 is a four-unit course, the fourth unit being a research component. At the College of San Mateo, 1B counts as a composition course (four units for instructors, three for students).

The chair of the English Department at San Diego Mesa College described the dilemma she faced when a dean arranged to have fifty-four sections of remedial English taught at UC San Diego without consulting with the SDMC English Department. All chairs were alerted to be on guard against similar arrangements in their districts. Feelings on the issue ranged, however, from thinking that such arrangements are a good idea and beneficial to the colleges involved to outrage at the idea. What may result, some said, is a short-term advantage for colleges with ADA problems, but a long-term disadvantage as four-year schools keep students at their campuses while the community colleges provide the remedial help needed. Without this assistance, many of the students would be full-time or part-time students at the community colleges, perhaps taking other courses as well.

—KEN COONEY
Shasta College
NINA THEISS
Santa Monica College

THE DIALECTICAL JOURNAL: A STUDENT-DIRECTED WAY THROUGH LITERATURE

Presenters: SHEILA KOFF, Orange Coast College and NORMA TRACY, Cypress College

This presentation proved to be one of the most popular and most discussed at the ECCTYC Conference. It involved a method, one which was new to many of us in the group, of using a journal in a literature class. The double-entry journal asks the students to record certain quotations or incidents in a piece of fiction, especially the ones that struck them as being important or puzzling. The other half of the page would have room for the students to record their questions or reactions to each passage selected. Since students do their own asking, rather than depending upon the editor of the anthology or the instructor of the class to pose questions, they become much more active readers. Both presenters emphasized the improvement they saw in their students becoming better, closer readers, much more aware of details and meanings in the stories.

The students then summarize the story, based on their entries, and write a general response, based upon their reactions and questions. One suggestion was that small circles of five students discuss the response together to develop a consensus summary. The group summaries are then put upon the black board. Class discussion about the differences and similiarities follows, with the possibility of a literary analysis paper being a culminating activity.

Both Ms. Koff and Ms. Tracy conveyed a good deal of enthusiasm about this technique, which, of course, in large measure determines the success or failure of any new technique a teacher tries. They made it clear that this process was a time consuming one, and thus fewer selections can be covered in semester. However, they felt that the students' better, more honest writing, writing that takes more risks and evidenced the use of critical thinking, was well worth the sacrifice of a larger quantity of fiction and the time usually given to the teacher's lecturing *about* that piece of fiction.

These presenters provided an excellent handout, explaining more their rationale and showing student samples. If you are interested in a copy of this booklet, please request it from either Ms. Koff or Ms. Tracy.

—BILL DECKER
College of the Sequoias

CURRENT COMMUNITY COLLEGE ISSUES

Presenters: CONNIE ANDERSON and RONN FARLAND, Office of the Chancellor of the California Community Colleges

Discussing the details of the Master Plan review, Connie Anderson and Ronn Farland essentially called it a "reaffirmation of the importance of the community colleges" as institutions of higher learning. They stressed the current focus on the intersegmental nature of the transfer function, the need to encourage vocational students to transfer, the various possibilities of associate degrees, the questions relating to remediation, the "professionalization" of faculty, the liaison between community colleges and adult schools, the possible public confusion about the community service function of community colleges, the matriculation proposals, the fiscal alternatives to ADA funding (*e.g.* differential funding), and the increased role for faculty in exchange for greater local autonomy in educational decision making. They predict a "significant loosening of the belt" in the upcoming budget—but with some strings attached.

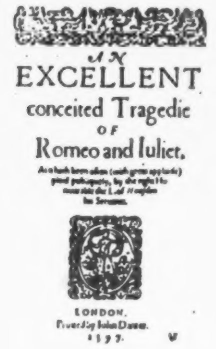
—BOB MOGNIS
Modesto Junior College

SHAKESPEARE, THE GLOBE, AND THE CLASSROOM

Presenters: BRUCE ANDERS, West Los Angeles College; BARBARA BILSON, Santa Monica College; LLOYD THOMAS, Los Angeles Mission College

Bruce Anders, Barbara Bilson, and Lloyd Thomas each presented individual solutions to a problem we have all faced: how can we make Shakespeare accessible to our students. Each of the ideas and the resulting courses is as different as the people who presented them, and, no doubt, the results are as interesting as the approaches.

Bruce Anders' course is a combination of Shakespeare on the printed page and Shakespeare on film. The students learn as much about film and its techniques as they do about Shakespeare. Anders uses a number of filmed versions of the plays his students read; for example, for *Romeo and Juliet* he uses complete films or excerpts from the BBC's television production of 1980, Zeffirelli's youthful film of 1968, and Castellani's version of 1954.


AN
EXCELLENT
conceited Tragedie
OF
Romeo and Iuliet.

LONDON.
Printed by Iohn Danter.
1597.

There are enough filmed versions of all the plays he uses for him to show at least two films of each, including a Russian film (Kozintsev, 1964) of *Hamlet*; Orson Wells' Macbeth (1948); a Japanese version of *Macbeth* by Kurosawa, the *The Throne of Blood* (1959); and various BBC productions. The students read, discuss, view, write papers, give oral reports, and take an exam. Anders's demonstration, with appropriate film, was impressive.

Barbara Bilson's approach is equally impressive and interesting but totally different and stays within Shakespeare's own world. She explains all of the concepts and circumstances of the Elizabethan world that her students need to know to understand what goes on and why certain things happen the way that they do. She chooses the plays for the course, as much as she can, according to what the players in her area (western Los Angeles) plan to put on.

What makes her course interesting is her pairing of plays to bring out similarities of ideas and themes and the different techniques that Shakespeare uses to develop these. This system breaks away from the types (the comedies, the tragedies, the history plays) and, in fact, mixes them. *Richard III* and *Macbeth* develop similar things, but Richard as melodrama and Macbeth as tragedy. Pairing *Midsummer Night's Dream* and *The Tempest* shows the use of the play within a play, the deus ex machina, the use of servants who do the bidding of their masters, the difference between the real and magical worlds. A tripling of *Much Ado About Nothing*, *Othello*, and *A Winter's Tale* brings out the themes of jealousy, resentment, feigned and real death, guilt, attempts at penance, resolution, and the nature of illusion. The possibilies of pairing are only not quite endless. Bilson suggested a number of possibilities: *Henry V*, *Hamlet*; *Henry V*, *Richard III* or *Richard II*; *The Taming of the Shrew*, *Midsummer Night's Dream*, *Love's Labor Lost*; *Richard III*, *Hamlet*, *King Lear*; *Othello*, *King Lear*; *Romeo and Juliet*, *Antony and Cleopatra*—as well as a number of other combinations.

Lloyd Thomas has figured out a way to introduce the language of Shakespeare to his students through the language that they know best: the language of advertising. Elizabethan rhetoric is alive and well in the pages of our slick magazines. Thomas has explained his technique of having his students adapt current advertisements to characters and scenes in some of Shakespeare's plays in the December 1985 issue of *inside english* ["Shakespeare Stoops to Conquer," p. 5]—advertisements that tout the virtues of acquiring real estate, hiring lawyers, how to avoid bankruptcy among many others. In addition, he finds that the various tropes that one finds in Shakespeare appear in large numbers of advertisements: "It's for the upwardly frugal" (ad for Volkswagen); "PG&E is always working to keep nature's power from interrupting your power" (for a utilities company);

"Newsweek Diaries make memorable gifts"; "Here's a suit that can take us all to the cleaners" (ad for insurance against liability); "Now you can have your Crest and pump it too" (toothpaste). Thomas's was an amusing and informative presentation. There is yet hope for us, for Shakespeare, and for literature if the presentations of these three people are portents of the future.

—GORDON TAYLOR
Yuba College

WANDAH:

COMPUTERS AND COLLEGE WRITING

Presenter: HOWARD JONES, Allan Hancock College

WANDAH is a writing system that contains a prewriting program, a word processor, and a reviewing and revision aid. Howard Jones uses WANDAH in both his freshman composition and remedial writing classes.

WANDAH was developed at UCLA and is about to be marketed by Harcourt Brace Jovanovich as the HBJ Word Processor. Allan Hancock was one of four schools (and the only community college) involved in the testing of this system, which the college has used for the past 2½ years. Students use it for freewriting, nut-shelling (prewriting), and planning. Since it is a simple system to learn, students are able to use it after only 1½ hours of training. Its major weaknesses are its high cost and the short life span of the instructors' discs.

—KEN COONEY
Shasta College

ASSESSMENT, PLACEMENT, RETENTION

Presenter: DORIS O'NEILL, Solano Community College

Doris O'Neill chronicled Solano Community College's development of an assessment and placement program, sharing with her audience procedural and instructional problems of initiating a testing program. Solano's English Department selected the Comparative Guidance Placement test for its test of English and reading skills (the college now also uses the CGP for math as well). Students meet the English and reading requirement if they score 31 or above on *either* the English or the reading test; students scoring from 22-30 and from 11-21 are placed in remedial classes; students scoring below are referred to Special Services. Retention studies show that the program is working.

A number of features that have facilitated the program are worth noting:

(1) An assessment center has been established for testing and counseling.

(2) Testing information is carefully presented to students: the tests are described; the testing schedule is included in registration packets; and procedures for taking the tests are clearly outlined.

(3) Students are given printouts which provide their test scores and information about the courses they are eligible to take.

(4) Raw scores and waivers are printed on the rosters so that instructors have information about students and can verify preregistration.

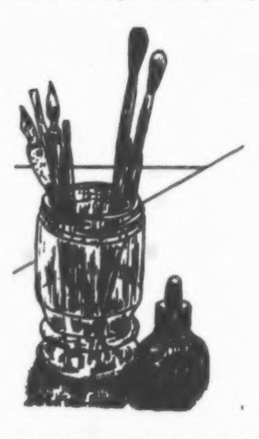
(5) Students may use ACT/SAT as well as CGP for clearance.

(6) ESL students are encouraged to take a test designed for non-native speakers.

(7) The CGP is given at local high schools to facilitate the testing program.

(8) An hour orientation is given for students to that they may be counseled about their test results. Orientations are held both in the high schools and at the college.

(9) Reading and English scores are kept on file for six semesters; math scores are kept for one year. (The staff believes that skills levels do not remain constant.)



(10) Holistically scored essay exams are given the first day of class as a check on the CGP. Few students are moved to either higher or lower classes.

(11) Mastery tests are given at the end of each course and are used to determine whether a student moves to the next class.

(12) Students needing specific remediation are encourage to take variable unit courses in the writing center to supplement their English and reading courses.

(13) Course expectations are published in book form to aid students and counselors in assessing the difficulty of a course. "Course expectations" are statements that describe reading levels, amounts of writing, etc., developed by teachers who teach the courses. Teachers try to identify common skills levels and maintain consistency in a given course.

—LOIS POWERS
Fullerton College

(Continued on Page 14)

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

READING AND WRITING IN CONTEXT

by **SHARON STEEBER**
Santa Monica College

Contexts: Writing and Reading is not just another "how to write" text that only incidentally teaches students how to read better. Nor are the readings simply an excuse for the student to have something to write about. Instead, the authors, Jeanette Harris (Texas Tech University) and Ann Moseley (East Texas State University), really do teach writing *AND* reading, which they see as related thinking processes not to be separated.

Contexts, the authors explain in their preface, grew out of their frustration in trying to teach reading to college freshmen without teaching writing. They found that teaching one skill without the other was "not only difficult but also inefficient and ineffective." Recent research and the experiences of other English teachers backed up their observations.

Accordingly, *Contexts* begins by introducing the student to what it calls the "reading/writing situation." This situation requires that the reader and the writer deal with the same issues: the subject of a written message, its purposes, and its audience. The text—a workbook divided into two major sections, "The Paragraph" and "The Sentence"—then guides the student through the essential steps of both responding to and producing written messages. In the seven chapters that form "The Paragraph," students identify in the reading selections the elements that mark the well-written paragraph; then they practice them.

The first chapter does an especially good job of helping the student learn the difference between general and specific words, then general and specific statements. This study becomes the foundation on which the following chapters depend. These chapters cover paragraph development, organization, coherence, and conclusions. The last chapter of "The Paragraph" moves the students from the paragraph to the essay and the thesis.

Throughout Part One, students learn pre-reading activities that help them relate the ideas they are about to read to their own experiences and prior knowledge. For example, before reading John Steinbeck's "My Native Place," students recall a place to which they have had a strong reaction; then they use free writing in their journals and brainstorming to list details about that place. This list not only generates interest in the reading but also acts as prewriting for a paragraph. Pre-reading activities always tie in with the prewriting activities, leading the students into creative reading and then to the paragraphs they will write.

Building on these activities, Part Two ("The Sentence") addresses the simple, complex, and compound sentence. It also focuses on editing and proofreading. Part Two further develops the prereading and prewriting strategies taught in Part One. Students continue to read paragraphs or very short selections; the writing assignments, however, now give them the option of writing paragraphs or essays.

An especially noteworthy feature of *Contexts* is the balance and quality of the reading selections. Along with their students, English instructors will enjoy the very readable paragraphs drawn from the works of Willa Cather, Jack London, Frank O'Connor, John Steinbeck, Maya Angelou, and Ashley Montagu, among others. The selections, chosen from literature, social commentary, natural science, and college textbooks, reflect a variety of styles and diverse genres. Titles such as "Aging in the Land of the Young," "Things: The Throw-Away Society," and "Should Men Cry?" give some idea of the interest level of the readings. (On a similar note, what might have been a dry drill in sentence combining becomes a lively retelling of the story of *The Glass Menagerie*.)

Several other aspects deserve mention. One is the way in which various concepts dovetail. For example, the presentation of general and specific details early in the book prepares the student for the concepts of coordination and subordination that come soon after. This study, which is not at all as heavy-handed as it might sound, gives the students the tools necessary for perceiving organization in what they read and write and for then applying that skill to outlining. The three chapters devoted to the sentence again build on the student's knowledge of coordination and subordination. The text features a helpful appendix that offers sections on capitalization, spelling, and vocabulary. The vocabulary section addresses techniques for determining the meaning of new words through their context or their structure (prefixes, roots, and suffixes). A minor but convenient feature is the workbook format with its spiral binding that allows the text to lie flat while the student works with it. Students can also easily tear out and turn in pages of completed work without destroying the binding.

With which level of students would *Contexts* work best? The authors, who both teach at universities, say that it's for "the beginning writer and reader." Most two-year colleges now offer three levels of writing courses: one at the transfer level and two at the developmental level. (And, in a sense, even the transfer-level course is a beginning one.) However, *Context*'s readability (approximate grade level, based on sentence length and vocabulary) is too high for the lowest of these three levels. A sampling of the instructions and various reading selections indicates, using the Fry scale, an average readability level of eleventh grade, making the workbook most appropriate for the student at or just below the transfer level. The level of the readings and the length of the instructional apparatus in each chapter, while well-organized and thorough, would probably frustrate the student who reads much below college level. In addition, because *Contexts* requires considerable instructor guidance and feedback, it is more appropriate for the classroom than for a lab in which students work independently.

These qualifications aside, the instructor who teaches combined reading and writing courses will welcome this solid, carefully thought out workbook. But it is also just as appropriate for writing courses. The instructor who teaches separate reading classes, however, would probably supplement the text with more materials for critical reading skills; longer selections; and articles for study-reading, skimming, and scanning skills. *Contexts: Writing and Reading* does a fine job of helping students locate key concepts, be they stated or implied. It does, though—as its title suggests—ultimately emphasize writing skills over reading skills, even as it attempts to combine them into a single coordinated text.

☐ Harris, Jeannette and Ann Moseley. *Contexts: Writing and Reading*. Boston: Houghton Mifflin, 1985, 398 pages, $14.95.

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Sharon Steeber teaches reading courses at all levels at Santa Monica College and has published several texts and a novel.

A MASTER OF THE SHORT STORY FORM

by **WALT McCALLUM**
Santa Rosa Junior College

The following review is reprinted from the Santa Rosa Press-Democrat, *8 December 1985.*

The short story is one of the most difficult forms of fiction for any writer to attempt. It demands much of the writer in precision, compactness, and vivid execution. Perhaps that's one reason the short story is so difficult to do well and why so few writers do more than merely dabble with it.

One who doesn't dabble is Gerald Haslam, professor of English at Sonoma State University. Haslam, whose most recent collection of stories is *Snapshots: Glimpses of the Other California*, proves once again that he is one of the best writers around.

Snapshots deals with the inhabitants of California's Central Valley, most specifically Kern County and Bakersfield. It is an area Haslam knows well. He was raised there, was a high school classmate of Merle Haggard, and has used the region as raw material in many short stories and essays.

The people he writes about are ranchers, oilfield roughnecks, rodeo cowboys, and field hands, to name a few. *Snapshots* is about people who don't

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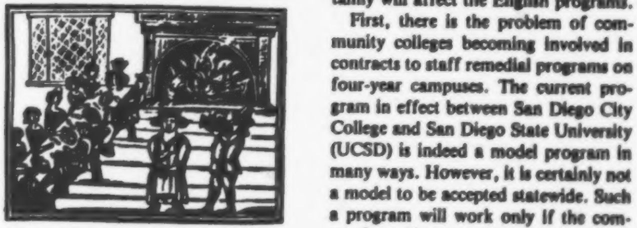
PRESIDENT'S MESSAGE

ECCTYC on the Master Plan

By the time this column reaches print it is possible that the Master Plan Commission will have already published its final report on community colleges. However, lest you think ECCTYC has not been monitoring and/or participating in the activities of the Commission, I would like to review some of our stands and inform you of our rationale for taking such positions.



In the first place, we are convinced that the Master Plan Commission, not the Joint Legislative Committee, is the group with the real influence. The Governor appointed the membership, and the Commission will report directly to him. Since the Legislative Committee is acting independent of the Governor, if and when a disagreement arises, the Governor will certainly side with his Commission. Districts and organizations spending more time trying to influence the Joint Legislative Committee at this early stage of the process are, it seems, engaging in an exercise in futility.

Let us look at the three items under consideration: community colleges teaching remedial courses on four-year campuses, community college regional boards, and community college teacher credentialing. Though these issues do not affect only English instruction on community college campuses, they certainly will affect the English programs.

First, there is the problem of community colleges becoming involved in contracts to staff remedial programs on four-year campuses. The current program in effect between San Diego City College and San Diego State University (UCSD) is indeed a model program in many ways. However, it is certainly not a model to be accepted statewide. Such a program will work only if the community college attendance figures have plummeted and the four-year enrollment has soared; if the two campuses have generally compatible calendars; if the two English departments involved initiate and develop all aspects of the program in a spirit of cooperative equality; if the agreement reached has an escape clause, allowing the community college to curtail or even withdraw from the cooperative program should enrollment at the community college once again approach or reach CAP level. Though the San Diego program presently works for both campuses, it would not necessarily work in other areas of the state because conditions are not the same everywhere. It is amusing that the arrangement involving San Diego City College is given so much attention when that between San Diego Mesa College and UCSD is studiously ignored. Though the same community college district is involved in both programs, similar conditions were not imposed on both; as a result, the program involving Mesa is a colossal failure—and is, therefore, seldom mentioned.

Second, we should look at the concept of regional community college boards. At first, the talk was to organize all campuses under one state board, similar to the University of California (UC) and California State University (CSU) organizational patterns. Districts vociferously opposed such a move, rightfully seeing it as removing the last vestige of local control/influence over community colleges and as paving the way for a bland sameness among community colleges. However, the concept of regional boards, when floated, did not elicit a similar response; yet the end effect will be much the same. There will be an end to differing organizational constructs, differing salary schedules, differing programs, differing budgetary systems, etc. The end result will be the same uniformity as if there were but one statewide board.

Then there is the entire question of credentialing. The Commission wants to do away with the credential in an attempt to make us more "collegiate," more like the UC and CSU systems. What the Commission seems incapable of understanding is the great difference between hiring procedures at community colleges and at four-year institutions.

(Continued on Page 12)

$ACRAMENTO $CENE

The Community Colleges . . . . . . The New Chancellor's Call to Action

by GORDON TAYLOR
Yuba College

The new legislative year is just now underway, the Legislature having reconvened from its Interim Study recess. It is working on various proposals and bills and beginning the massive task of reviewing the Governor's proposed budget. Two different items, however, are perhaps of more current interest: Joshua Smith and his ideas and the first draft of the Master Plan Commission's report to the Joint Legislative Committee, which I will only mention briefly.

Joshua Smith, appointed last summer the Chancellor of the California Community Colleges (CC's), delivered last November at the Claremont Graduate School of Education what appears to be a major policy speech in which he set forth many ideas and a few challenges. In the months prior to this lecture, he had, before a number of different groups (sort of testing the waters, as the phrase goes), presented bits and pieces of what he now presented in a more formal way, although he repeated here some of what he said to the Academic Senate of the California CC's at its conference in October and on which I also reported in the December 1985 issue of *i.e.* What follows is what I hope is a fair and fairly brief summary of his remarks.

Chancellor Smith entitled his lecture "Community College Education in the New Millenium," a rather more forward-looking phrase than the more limited "the twenty-first century," which has lost much of its force through overuse. He wants to convey, in his own grandiloquent style, that "just as the old medieval universities are the temples of learning which have witnessed impassively the evolution and convolutions of western civilization, so are the modern community colleges natural repositories of their millenial ivy and an example of tradition transmutating to serve the educational needs of the age of technology." He readily admits that these are grandiose and lofty words.

It is quite obvious that all is not well at the CC's: "I refuse to quietly allow the knife wielders to cut the financial jugular . . . and sacrifice the future of our state's young . . . to stand aside while waste, mismanagement, lack of imagination, and fear of change are allowed to run some of our institutions on a suicidal drive worthy of the self-deluded who can't let go of discredited notions about the 'good old days.'" He says that he is aware of "the glaring needs of an educational system searching for an identity from within, while simultaneously attacked from without for having the good sense of undergoing a healthy existential crisis." He sympathizes with "those who have been caught in the middle of a war that is foreign to their needs and interests": faculty members and students, "the hundreds of thousands of Californians who daily explore the universes within themselves, devoting their most precious resource, the time that is their lives, to the pursuit of an education which to most is a symbol and a vehicle for personal growth and social progress." The attacks and criticisms come from the various media, the faculty, the students of "those magical four-year institutions" that make us feel as though we are "stuck at a second-rate school, getting a second-best education which condemns you to become a second-class citizen. But enough, . . . enough!"

He goes on to point out that California's CC's were the nation's leaders, "unparalleled in access, quality, diversity," a model to all the states and "to many nations, in democratizing higher education"; and to review the history of how, first, the junior colleges and, later, the community colleges came into existence and how, in that history, we "may see the seeds of the present debate about the mission of the CC's. At first, some universities separated their lower division from their school and set up junior colleges, a system later abandoned. Later, the JC's were attached to high schools as thirteenth and fourteenth grades, which also became involved in vocational, or terminal, education. We are now confronted with the same questions the earlier people were: Are we extensions of high schools? Are we collegiate institutions?" Mr. Smith says that "we are extensions of high schools insofar as the lower divisions of universities are" and that we are collegiate institutions "insofar as the lower divisions of universities are." He states that the CC's "are centers of post-secondary collegiate education. And I hope we don't spend the next seventy-five years arguing over this silly point."

Chancellor Smith presents about a dozen specific suggestions or perhaps, more appropriately, challenges; some will surprise no one, others are fairly radical; some of these will be hailed by some people and archly contested by others: 1) We should be both a degree granting and a transfer institution. 2) We should change the way we are governed, more in the way of the University of California and the California State University. 3) Tenure and its nature should be radically redefined. 4) Hiring and evaluations should be controlled

(Continued on Page 15)

News From Our Regions

UPSTATE
DOWNSTATE

REGION VI: CENTRAL COASTAL

Directors: Tony Gilleran, Santa Barbara City College; Judy Markline, Allan Hancock College.

Moorpark College English instructor **MICHAEL STRUMPF** had a dream nine years ago about having a grammar hotline. "As a lark," he announced that the college had the hotline in operation; the next day the switchboard burned out because of all the calls.

Today, Strumpf receives three hundred to four hundred calls a week on his answering machine in his office. He's received calls from Hawaii, France, England, Japan, and Germany, and several from the White House. "My first call was from one of Jimmy Carter's aides. He wanted to know whether to close a letter with 'respectfully' or 'respectably.'" Strumpf also gets calls about how to spell a word, how to pronounce a word, what is the correct syntax or use of hyphens and apostrophes, and what is the best word to go in a certain spot.

As a result of his Grammar Hotline, Strumpf has appeared on national radio and television shows and has written a best-selling grammar book—*Painless, Perfect Grammar*, published by Simon and Schuster in 1985.

Michael Strumpf and his Grammar Hotline can be reached at (805) 529-2321.

JACK MILES, Allan Hancock College instructor, recently had an article accepted by *Field and Stream*. To be published in the June 1986 issue, his article suggests that for solitude and good fishing, one must backpack early. Miles is a 1984 Fellow of the South Coast Writing Project (SCWriP).

ROSE BROWN, BOB ISAACSON and **JUDY MARKLINE** (also former SCWriP Fellows and present instructors at Allan Hancock) have co-authored a textbook—*Out Loud on Paper: Thinking, Discovering, Writing*—that will be published in fall 1986 by Holt, Rinehart and Winston. **JUDY MARKLINE** also had an article—"Peer Tutors in the Two-Year College"—in the December issue of the *Writing Lab Newsletter*, published at Purdue University. In addition to her recent writing, Markline will serve as associate chair of a workshop session at the CCCC Convention in New Orleans this month. Chaired by Richard Lanham (UCLA), this panel presentation will explore "The Rhetoric of Conversation: Bakhtin, Barthes, and Freud."

REGION VII: NORTH LOS ANGELES

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale Community College; Lloyd Thomas, Los Angeles Mission College.

KAREN SUE GROSZ, instructor in the English Department at Santa Monica College, has been selected as one of the 160 nationally chosen women educators to participate in an institute for Leadership Development sponsored by the League for Innovation in Community Colleges and the American Association of Women in Community and Junior Colleges and Rio Salado Community College. Her project, as required for the leadership program, is to develop a faculty handbook and to develop a handbook for high school students transferring to a community college.

REGION VIII: SOUTH LOS ANGELES

Directors: Robert Dees, Orange Coast College; Lois Powers, Fullerton College.

An article based on her experiences with students has been added to the long list of literary publications by **JOANNE GRAY KASHDAN**, English instructor at Golden West College. According to Kashdan, she is the only community college instructor to contribute to the volume *Approaches to Teaching Ibsen's A Doll House*, part of the Approaches to Teaching Masterpieces of World Literature series sponsored by the Modern Language Association's Committee on Teaching and Related Professional Activities.

Kashdan believes that her contribution will help the community colleges' reputation for scholarship: "I want the world to know that in the community colleges we have a scholarly approach to much of our teaching." Her article, "*A Doll's House* in a Community College," is based on her experiences teaching the play to students in her English 110—Introduction to Literature: Composition—course.

ECCTYC Resolutions

The following resolutions were passed unanimously by the ECCTYC Board of Directors at its Fall Meeting, 21-23 November 1985.

RESOLUTION: SUPPORT OF LARC'S "FIELD DRAFT PROPOSAL"

RESOLVED that ECCTYC endorses the goals, directions, and purposes of LARC's "Field Draft Proposal" as an alternative to establishing an academic floor.

RESOLUTION: REMEDIAL FUNDING/REMEDIAL LOAD

WHEREAS, community colleges are expected to prepare underprepared students to meet the literacy standards required for success in college courses and to meet the level of skill expected by employers; and

WHEREAS, current community college funding methods fail to provide adequate support in both instruction and services to meet the standards and expectations of the community; and

WHEREAS, most community college remedial programs lack the resources to provide adequate program assessment of student achievement in reading and writing skills; and

WHEREAS, good writing programs must require students to write frequently and must require faculty to provide regular critiques of that writing; *be it therefore*

RESOLVED that ECCTYC urge the Board of Governors, in concert with the Legislature, to provide categorical funding at ⅓ greater than the base ADA to support remedial programs for students underprepared in reading and writing skills; and *be it further*

RESOLVED that such a categorical funding program include these elements:

1. The college has established an acceptable placement process in reading and writing;
2. The college submits a plan for assessing and monitoring student progress; and
3. The college agrees to maximum class size of 20 students per section.

PRESIDENT'S MESSAGE

(Continued from Page 1 I)

At UC and CSU, departments hire; we but recommend, and depending on local administrations and local politics, those recommendations may be ignored. Unless the plan to phase out

credentials is accompanied by the vesting of direct hiring authority in departments, hiring will become an even greater hotbed of administrative nepotism than presently exists on many campuses.

I have devoted this column to three issues. However, there are others: common statewide placement testing for entering students, funding of matriculation processes, transfer of grievance procedures from EERA (Education Employment Relations Act) to HEERA (Higher Education Employment Relations Act), the lengthening of probationary periods for instructors, deciding what constitutes remediation and how much remediation a student can receive, etc. Probably, the two additional items that will have the most impact on English programs are the idea of a common, statewide English placement examination and the decision on what constitutes appropriate remediation. As the Commission takes clearer stands on these items, we will devote future columns to these issues. Now is not the time for any of us involved in community colleges to relax our vigilance in monitoring the Commission's activities. Whatever decisions are made and are accepted in Sacramento will be in effect for the next twenty to twenty-five years. For many of us, that length of time will be longer than the remainder of our teaching careers. It is up to us to see that a group of interested citizens and legislators are properly informed of our needs, difficulties, and desires. If we

don't do this, who will?

JIM CAGNACCI
City College of San Francisco

REVIEWS

(Continued from Page 10)

talk "good," who drive battered—that is, working—pickups and work at tough jobs so their kids won't have to. Having said that, it is important to add that Haslam does not treat these people in a way that is either reverentially dehumanizing or condescending.

Although Haslam writes about this region and its people, he is not a regionalist chronicling everyday life in the Central Valley. Neither was Faulkner when he wrote about Mississippi. And like Faulkner, Haslam's themes are more universal: the separate peace a rancher dying of cancer makes with himself and the world, a young black man who is redeemed from the present by the discovery of his past, a field hand whose "call" from God forces him into an existential battle between good and evil.

Perhaps the key to Haslam's particular vision is in the collection's subtitle: *Glimpses of the Other California*. At first, one thinks of that in terms of a place that hasn't yet found its orchards and fields turned into malls and condos; of main streets which still have character and are not highways no man dares cross filled with assaults on the eye, ear, and stomach; or of a place not yet invaded by a new breed of carpetbaggers who want to turn every small town into what they left behind.

But this is not the point of *Snapshots*. The "other" California referred to is the one that does not live in a perpetual present, but a present which also contains a past. For anyone growing up in California after World War II, the past is increasingly difficult to find and more greatly to be cherished.

Most of these stories are about the past in confrontation with the present. These confrontations are sometimes bizarre, funny, or tragic collisions of then and now, "us" and "them," permanence and change. In "His Ways Are Mysterious," a field hand answers God's call to be His prophet and confronts not only the flower children of a guru, but his own evil self in the Nogales Saloon.

Like any good artist, his focus is on the human condition, and he has shown here that nobody has a corner on wisdom or folly, good or evil, truth or deceit. These people are not noble, quaint, or ugly—just terribly proud and completely human.

In these fourteen stores, Haslam shows us that the "other California" is the one *we* live in—fifty years after the "Okies," fifty years after the small rancher, fifty years after you were born and died in the same town.

Beyond the content of these stories, *Snapshots* amply displays Haslam's abilities as a writer to experiment with form and style. One gets pleasure from how the stories are written as well as *what* is being said. Some, like "Matinee" and "My Dear Mr. Thorp," have unconventional structures. Others, such as "Vengeance," "Trophies," and "Flesh and Blood," rely on more classical approaches to the short story.

His stories stay with you and do what literature should do: affect and move you as in this passage from one of the stories in this collection, "That Constant Coyote":

> "I've lived too long and held the sticky hands of too many grandchildren, stood and watched day slide into earth like a sharpened shovel while our generations elapsed. I've gazed ahead into a past as jagged as the crazed castrato calls of evening coyotes. My own coyote, the very one whose song had haunted my sleep as well as my stock—only days after a state hunter had poisoned him and buzzards had disrobed his bones—appeared this morning in triplicate, gloriously alive, from a den above our high pasture on Breckenridge Mountain: the same flesh multiplied, pups probably wiser because of their father's recent fatal mistake.
>
> Despairing for my feathers and my wool, I welcomed the old scamp back, even tripled. State hunter be damned. Age teaches you to appreciate characters as much as character."

Snapshots has a lot of both characters and character. As such it is a significant work by a significant author.

☐ Haslam, Gerald. *Snapshots: Glimpses of the Other California*. Walnut Creek, CA: Devil Mountain Books, 1985. 120 pages, $7.95.

Walt McCallum teaches in the Communication Studies Department at Santa Rosa College.

ORDERING THE POETIC WORLD

by JAMES KRUSOE
Santa Monica College

I imagine the pleasure of putting together anthologies or reading lists to be much the same as picking favorite records or selecting all-star teams. It's an ordering of the world, of course, soothing, and we feel in control. All of which is to say this new anthology is a very pleasant and respectable ordering. There aren't major deviations from traditional ideas of who's important and who's not, and the poems selected to represent each poet make a nice balance between ones we might have chosen ourselves, the poems that just have to be there, and others lesser known that come as a happy surprise. And if occasionally I said outloud, "Who!" or "Why?" there were happy discoveries as well. Edwin Muir, who, for example, I would have never listed as a poet I can't live without, has two poems, one so-so but the other a real gift.

So, the poems here are solid, responsible, and mostly free of clunkers, though there seemed a few. The other thing that pleased me about the book was the prefaces. They are an intelligent blend of biography with just enough nicely turned judgments to give a nudge toward interpretation. For example, writing on Pound's *Cantos* (with the thirteenth and the forty-seventh as examples!): ". . . critical opinion is still very divided about it. The least one could claim for it is that many passages have startling power and beauty; along with much that is dross or worse, there is a moving quest for values and insight. The density of Pound's language and the intricate interweaving of his motifs is such that the poem is inexhaustible." Fair enough.

In fact, it all seems fair enough, especially if you can imagine teaching a course that includes over 170 different poets in a term or two. (I'll leave it to you to calculate how many per day that is.)

As an anthology, as the preface puts it, "intended for students who are being introduced to poetry at the college level," this seems a fine text. Still, I must confess, what remains is the image of those poor geese, each with a funnel stuck down its throat and being stuffed with corn and still more corn, just to make a nice pate one day. I'm not sure it's the best way to introduce anyone to anything.

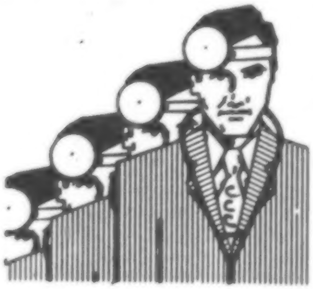
☐ Bate, W. Jackson and David Perkins. *British and American Poets: Chaucer to the Present*. NY: Harcourt Brace Jovanovich, 1986. 1048 pages, $18.95.

Jim Krusoe teaches creative writing and poetry at California State University, Northridge, and Santa Monica College. He received an NEA Fellowship for 1984 for poetry and has written several books of poetry.

CALIFORNIA COMMUNITY COLLEGES

(Continued from Page 1)

development. We should do this for ourselves, to nourish us, but we should do it also to provide the best possible service to our students/consumers. We might consider looking at ourselves in the same way we look at doctors and lawyers; we select our doctors and lawyers based on the caliber of their preparation and on the quality of the treatment or service they render their clients. Faculty development helps assure that our "clients" receive the highest quality of service (teaching) from the highest caliber of professional.



I believe firmly that the quality of community college teaching is without equal. At the same time, I believe that staff development nurtures us, stimulates us, and invigorates us as professionals and as persons. I advocate staff development because responsible teaching is demanding and draining, and we need—no, we deserve—the sustenance staff development provides.

PURPOSE

The renaissance I foresee demands an understanding of the purpose and philosophy of community college education. We must call to mind those ideals that give purpose to higher education and must renew their meaning for us, for public policy makers, and for our students. Education is integral to the quality of life for both the individual and for society and allows the population to become informed participants in the society and responsible shareholders in the civilization. These ideals may seem lofty, even remote and inane, but they are the reasons why education exists and why the public bears the expense for it. We teach for

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CALIFORNIA COMMUNITY COLLEGES

(Continued from Page 13)

idealistic reasons, colleges exist for idealistic reasons, and we ought to embrace rather than be embarrassed by that idealism.

Three hundred years ago, Comenius, the Czech theologian and philosopher, expressed his view of education: "Our wish is that all men be fully educated, to full humanity. Not any one individual, not a few, or even many, but all men, together and singly, young and old, rich and poor, of high and low birth, men and women, in a word, all those whose fate it is to be born human beings, so that at least the whole of the human race becomes educated, men of all ages, all conditions, both sexes and all nations." And when we have renewed that sense of purpose, I ask that we also call to mind the means by which those ideals were to be taught—through the humanities. I therefore urge that the humanities be restored to their central place in the curriculum.

Secretary of Education William Bennett, paraphrasing Matthew Arnold, advocated that students share a common experience of "the best that has been said, thought, written, or otherwise expressed about the human experience." Secretary Bennett also asserted that "on too many campuses the curriculum has become a self-service cafeteria through which students pass without being nourished." The need to restore humanities to the central place in the college curriculum and the need for *staff* development to assure the highest quality teaching is particularly crucial for community colleges, for 87 percent of all credit hours taken in the humanities are taken in the freshman and sophomore years—the very years taught at the community colleges.

Surely it is appropriate for us as English teachers to lead the renaissance in good teaching and the advocacy for the humanities, but all disciplines should join the effort. And the effort should begin not by seeking reasons why humanities enrollments have decreased recently but by seeking reasons why those enrollments should increase in the future. Faculty must make a major commitment to teaching humanities, institutions should support that effort, and the Legislature must assume fiscal responsibility for this preeminent educational purpose.

PROFESSIONALISM

Finally, I urge the community college faculty to unite in creating a renaissance of pride and professionalism in community college education and in community college teaching.

One way to increase professionalism and pride is to recognize that community colleges are institutions of higher education and that our faculty should have a role like that of other professors in higher education. The faculty should have primary responsibility for curriculum matters, for establishing and maintaining academic standards, and for proposing policy in academic and professional areas. In other words, responsibility for the academic health and quality of the institution should be vested in the faculty. In addition, the faculty should assume responsibility for setting standards for employment; for hiring, evaluating, and promoting peers; and for recommending tenure. At the same time faculty should assume full responsibility for the quality of teaching and be accountable for it. I advocate this collegial model not just to give more authority to the faculty but to promote the best interests of community college education.

Some administrators may not like the collegial model because they see it usurping their authority; some faculty may not like it because it means more work and dictates assuming accountability for oneself and for others. However, I advocate this new role for faculty because it moves us toward increased professionalism and acknowledges that we are a part of higher education, not a part of the K-12 system. Finally, I advocate this collegial model because when faculty have the major responsibility for the academic and professional matters of their institution, their stake in the credibility of that institution increases as does their stake in the credibility of the profession—to the benefit of both. Adoption of a collegial model is a key step in the renaissance of pride and professionalism in community college education.

FACULTY MORALE

I see another area where renaissance is needed, and it is a more personal area. Events of recent years have undermined our sense of the value of what we do. The momentum created by Proposition 13, the 30 million dollar hit list, and years of underfunding have adversely affected faculty morale. We must recapture our faith in the value of what we do. We need to remember that teaching, particularly in English, does positively affect lives. When we impart critical and analytical thinking skills, we are helping our students think more clearly and more incisively—skills, that in the most optimistic view, help perpetuate Jeffersonian ideals. We need to step back for a moment and see the Gestalt, the whole picture, and recall that education is central to the quality of life for the individual and the society and that we, as community college educators, are valuable contributors to that quality.

RENAISSANCE

I selected the theme of renaissance because I truly believe that it can and will happen, that the community colleges will once again become the most illustrious system in the world. But I have another reason for selecting that theme. I am damned sick and tired of the criticism of us in the media, in the Legislature, and from within our community college family. And I intend to capitalize on my anger and have it work for me to help create the renaissance of my vision. It will mean work and it will mean responsibility, but I am going to do it.

I ask all readers of *inside english* to join me in that effort. Let us begin by acknowledging to ourselves the value of what we do and then demand respect for our work from the Legislature, the public, our colleagues at four-year institutions, and our students. Let us also reaffirm and promulgate the ideals that are the foundation of education and remind others of the worth of those ideals. Let us look at ourselves, our methods, and our curriculum and make each the very best it can be. Let us insist on being treated in a collegial manner and demand our proper role in the governance of our colleges. Let's not just prepare for the renaissance—let us create that renaissance together.

—

Jonnah Laroche teaches in the English Department at Allan Hancock College. During the 1982-83 academic year she was president of the Academic Senate for California Community Colleges. In 1983 she was nominated to the Board of Governors of the California Community Colleges, on which she still serves as chair of its Educational Policies Committee.

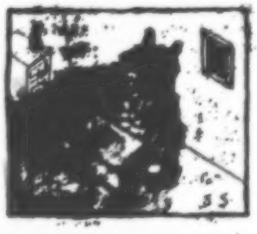
A SUMMARY OF SESSIONS

(Continued from Page 9)

CSU WRITING PROGRAMS:

Presenter: LINDA YOUNG,
Composition Director, CSU Sacramento

This dense and energetic session dealt first with the California State University's response to UC Berkeley's composition requirements (CSU Sacramento has largely ignored them), second with remediation at CSU campuses, and last with approaches to composition used by the CSU Sacramento English Department.



Concerning remediation, Dr. Young noted that CSU had embarked on a curious two-fold path: CSU plans to reduce remediation substantially by 1990 while it is spending millions for new remedial courses this year. (Young noted that some CSU students read at the third-grade level.) All CSU students must pass *two* writing exams: about 60 percent do. But given the goals for 1990, she fears all remediation will be "dumped on" the community colleges, who may have no additional funding to provide it!

Young has observed that community college transfers are more adept at narrative than at expository writing. To help students develop their expository skills, she recommends three books: Richard Larsen's *Writing as Discourse*, Linda Flower's *Problem-Solving Strategies for Writers* (3rd ed.), and Linda Flower and John Hay's *How Professional Writers Revise*. She also believes that marginal comments in the form of dialogue (*e.g.* "I am not following you") tell the student more about what needs to be revised than pronouncements like "unclear" or "awkward."

—NICK ROBERTS
Cabrillo College

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inside english **DEADLINES**

MAY 1986
Developmental Writing Issue
5 April 1986

OCTOBER 1986
Composition Issue
15 August 1986

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(Continued from Page 11)

by the faculty (the faculty, in short, should professionalize itself). 5) Credentials should be abolished, and qualifications should be set by the Board of Governors (BG). 6) Colleges should set up departmental and college curriculum committees; 7) should have committees on academic quality, institutional research, students' outcomes, and should raise probationary standards; 8) should matriculate the students to give them access and the opportunity to succeed. 9) He recommends establishing a degree of Associate in Applied Arts, and 10) re-establishing strong programs and requirements in the liberal arts (the humanities). 11) We should bring all segments of higher education together in some kind of partnership and some system of collaboration rather than follow our separate functions as delineated by the original Master Plan. 12) We should set up some joint program with the high schools to ferret out those students who need remedial help before they leave the high schools.

Governance, tenure, hiring, evaluations, and credentials would probably change the internal running of the colleges more than any of the proposals. Matriculation, academic quality, the AAS degree, and requirements in the liberal arts would affect the students more than the others. Here are some of the details:

—We are still governed by many of the high schools' rules; "we have an emasculated Board of Governors . . . with some awesome responsibilities and puny authority." The Chancellor's Office is completely controlled by the state's civil service bureaucracy with its regulations and expectations. We are hamstrung, Mr. Smith says, by the Legislature, a sort of super school board, and the state's bureaucracy; "educational policy and personal policy [are] dictated by the same mechanisms that govern the General Services Administration or the Water Resources Board." Major changes are required. The state should retain plenary control of the system, a word he emphasizes, decide the broad mission, generally define its relationship to the other segments of education (note the general term), decide how to pay for it, and determine its appropriate revenues. The BG should have the same status as the respective boards of UC and CSU who make policy, decide how monies are spent, determine curriculum—many things that the Legislature now does for the CC's. The colleges should operate themselves through the oversight of districts or regions, be responsible to their communities and to the BG. By as early as 1987, each college should have devised a governance charter that outlines how the faculty and students would participate in governing their respective college: a collegial governance charter, no more a stand-off between the faculty and the administration.

—Teachers should have tenure only in a department, not in the college, and the probationary period should last longer, perhaps four, five, six years. The CC's should behave like institutions of higher education. The faculty should search for the new teachers to be hired, make recommendations to the president, review and evaluate colleagues from the beginning, and, through this process, recommend teachers for tenure.

—The current course-specific credentials should be abolished. California is the only state that still requires them. The BG would issue broad guidelines to define teachers' necessary qualifications that would then be administered at the local college level by departments and academic senates.

—"Access and opportunity are and will continue to be our basic philosophy. We will not impose admission barriers to those who may profit from education." Mr. Smith suggests adopting a system of matriculation much like the one we have been discussing these few years.

—On academic quality, he would raise the students' probationary standard to a grade point average of 2.0 from the current 1.75. He would establish an associate degree of arts and sciences (AAS). He does not consider it to be a second class degree, for he has, in fact, seen a transfer rate of 70 percent among those who earn one.

—Chancellor Smith would also sweepingly reform education in the liberal arts. He believes that the poor academic performances of many of our students are directly related to the marked decline in the teaching of the liberal arts, almost eliminating them as requirements as well as from the curriculum. He describes the liberal arts as those subjects that introduce "our students into a variety of ways in which humans have found it appropriate, useful, and profitable to organize and structure their experience of the world and understand their own place in it"; those "'disciplines of knowledge': science, arts, music, philosophy, history, mathematics, etc." As minimum requirements in these subjects, he recommends for the AA degree forty semester units, for the AS degree thirty units, and for the AAS degree twenty-five units. "The view that our community college students, because they are embarked on programs of vocational study that will provide them with skills that will have almost immediate commercial translation, need not, for that reason, study the humanities, is a view that should disturb us all. . . . To regard the vocational training of our . . . students as primary and their humanistic education as ornamental is to sabotage the purpose of education: it is to turn out successful, efficient functionaries and, in doing so, treat our students as if their place in this world is not worth their thinking about."

If Chancellor Smith is to bring any of these ideas to fruition, there would be, indeed, major changes in the structure, operation, and results of the CC's, which might also cause some changes in the general attitudes toward them. The Master Plan Review Commission (MPRC) has now finished its first draft, which includes many of these same suggestions. The Commission's final report to the Legislature's Joint Committee for the Review of the Master Plan is not due until the end of February or the beginning of March, but most of the substantive changes have already been made. I think, however, that we had just as well wait for the final report before we go into a long analysis of it. Also we do not as yet know what the Legislature will do with it. It reviews only the CC's, and some, many, all of its recommendations could not be set up right away. On the other hand, the MPRC will now begin a review of all three segments of higher education to see what needs to be changed in relation to them all, and we might not see very many changes until they finish that job a year from now.

Meanwhile, keep your Powdermilk Biscuits dry, eat your Raw Bits, and if it doesn't work the first time, get a Bigger Hammer.

A SUMMARY OF SESSIONS

(Continued from Page 14)

HOW STUDENTS LEARN TO WRITE BY READING

Presenter: **MARY YOUNG WILLIAMS**, Associate Director of the South Bay Writing Project.

Mary Young Williams, an eighth-grade teacher, got a dose of what college instructors experience during the first week of classes when students are shopping for courses: about a third of the session left when she announced that she was a junior high teacher, and another third left when she announced that she would discuss children's literature as a method of generating writing ideas. Those who left missed a spirited discussion of how simple literary works can help generate ideas for writing: first, by making students "feel safe" and, second, by "immersing them in language."

Ms. Williams made a plausible case for the notion that the "primacy of oral language"—story telling—is sufficient to generate both good discussions and good writing. She used the association-making technique of clustering to show how she leads students to differentiate between the abstract and the concrete, and she stressed throughout the session that immersing students in the process of writing is much more important than burdening them with grammatical and rhetorical terminology.

—NICK ROBERTS
Cabrillo College

REMEDIAL ENGLISH: REVISITED AND RECREATED

Presenters: **MARIANNE BORETZ**, Los Angeles City College; **ROSE NAJAR**, East Los Angeles College; and **LLOYD THOMAS**, Los Angeles Mission College.

Using a newly published Los Angeles Community College District (LACCD) text, *In Charge*, students will practice sentence-combining, stylistic imitation, and grammar exercies that enable them to summarize, analyze, and synthesize the content of their reading.

The project was designed by twelve community college instructors working under a grant funded by UCLA's Office of Academic Interinstitutional Programs and the LACCD. Their goal was to find an alternate approach to the traditional programmed instruction methods used in most remedial courses.

"All aspects of the text (*In Charge*, developed under the grant)—the readings, writing assignments, and grammar instruction—are connected to meaning. Students learn how to extract meaning from high-interest academic reading selections. From these readings they experience, and then reproduce in their own writing, the ways that meaning is organized in disciplines such as history, psychology, and cultural geography" [Jo An Simmons, "Remedial English: Revisited and Recreated," *inside english*, May 1985, p.3]. According to the presenters, student interest has increased as a result of their using this method and this text, and the students' analytical skills have improved greatly.

—LINDA NIBLEY
Glendale Community College

(Continued on Page 16)

A SUMMARY OF SESSIONS

(Continued from Page 15)

GENERATING SENTENCES THAT GENERATE IDEAS

Presenter: ROD SIEGFRIED,
American River College

A very skillful presentation by Rod Siegfried demonstrated the techniques of the "Christensen Sentence." It was truly a "write-on" workshop demonstrating the techniques of writing the cumulative sentence. Participants in the workshop wrote sentences using examples provided by Siegfried, including mechanical, moving toys to provide the stimulus that his students observe when they move out of the classroom to observe the world in action. The sentences that the participants produced were interesting and varied, and helped us see the possibilities of helping the student move from the simplistic or ordinary sentence patterns to more interesting patterns in the cumulative sentence mode.

SUBJECT
AGREEMENT
VERB

As Siegfried himself explains:

"I was first introduced to Generative Rhetoric (*Notes Toward a New Rhetoric*, 1967) by Bill Robinson when I was in his program at San Francisco State. I've been teaching (and writing) Christensen-type sentences for the past eleven years, tinkering with the source, constructing sequences that I feel most comfortable using with different levels of students.

"The Cumulative Sentence is dynamic, typically American (in the best sense), promoting discovery as it lets the reader into the working mind of the writer. This sentence is based on the 'loose' sentence, the main clause, short and simple, advancing the narration, description, or idea in general or abstract terms, the modifiers then moving back toward the main clause to clarify, specify.

"I prefer to use four models, which I'll discuss briefly below. First, however, I want to emphasize the importance of giving students *lots* of sample sentences for each model you teach; you should follow this up by having students write *lots* of sentences for each model. In the models, A-D below, note the arrows indicating direction of movement or modification, one of the major principles in Christensen:

Model A: Main Clause + Verbal Phrase

e.g. The coach looked down, kicking some rocks on the sideline, pondering his team's dismal performance.

Model B:
Main Clause + Absolute Phrase

e.g. The day was bitterly cold, a frozen sleet covering the ground.

Model C:
Main Clause (Noun) + Adjective Cluster

e.g. The old road, potholed and cluttered, was nearly impossible to drive.

Model D:
Main Clause + Noun Phrase (Appositive)

e.g. The unseen gods, the powers behind the world of phenomenal appearance, began to stalk through his dreams." (Loren Eisely)

"Christensen was apparently driven by a desire to let his students into the game, to teach them the rules, something he felt was simply not done at the sentence level—that is, although teachers know good sentences when they see them, they don't teach their students how to write the kinds of sentences professionals write. By teaching our students the effective and appropriate use of cumulative sentences for variety, we will be letting them into the game, and, a great benefit to us, we will be teaching them to write sentences we love to read."

—JOHN CALLEN
City College of San Francisco

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MARIE PONSOT and ROSEMARY DEEN
Queens College of the City University of New York

1983
The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking
JANET EMIG, Rutgers University
Edited by Dixie Goswami and Maureen Butler

1984 *(Shared)*
Courses for Change in Writing: A Selection from the NEH/Iowa Institute
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ROSEMARY DEEN and MARIE PONSOT

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ROBERT DIYANNI

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DAVID MALLICK

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inside english

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Journal of the English Council of California Two-Year Colleges

May 1986

INSIDE

inside english

ECCTYC Looks at Developmental Writing

To help developmental students "move beyond the basics" two instructors used modeling as their primary teaching method, with Maya Angelou's *I Know Why the Caged Bird Sings* as the primary focus of the class.
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inside english welcomes a new column to its pages. "Inside the Writing Center," which makes its debut in this issue, provides a forum for those directing and working in writing labs and writing centers. One instructor discusses her belief in peer tutors and another describes a new writing lab.
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inside english also welcomes its new poetry editor—and one of his poems.
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What are your sources of inspiration and help in teaching? Cathy Hicks shares her methods, textbooks, and materials for teaching developmental writing.
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A FIVE-STEP PLAN

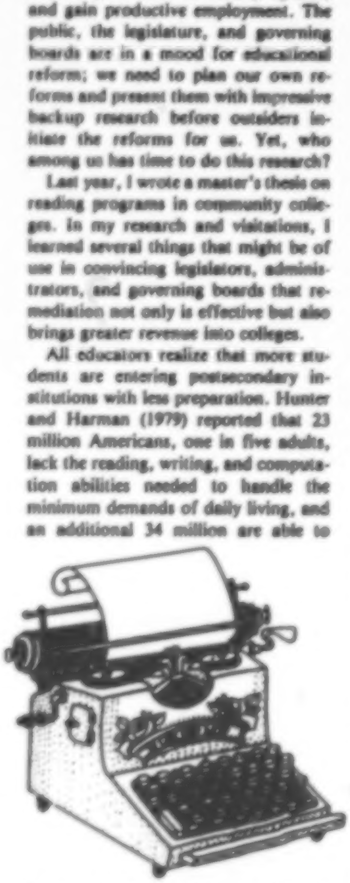
How to Sell Your Remedial Program

by **GLORIA REID**
Ohlone College
and Diablo Valley College

Remedial education at the postsecondary level is coming under increasing scrutiny. We who work with remedial students need to go on the offensive and produce specific numbers and statistics to prove that what we do enables students to become successful in their content courses, finish degrees and vocational programs, and gain productive employment. The public, the legislature, and governing boards are in a mood for educational reform; we need to plan our own reforms and present them with impressive backup research before outsiders initiate the reforms for us. Yet, who among us has time to do this research?

Last year, I wrote a master's thesis on reading programs in community colleges. In my research and visitations, I learned several things that might be of use in convincing legislators, administrators, and governing boards that remediation not only is effective but also brings greater revenue into colleges.

All educators realize that more students are entering postsecondary institutions with less preparation. Hunter and Harman (1979) reported that 23 million Americans, one in five adults, lack the reading, writing, and computation abilities needed to handle the minimum demands of daily living, and an additional 34 million are able to function but not proficiently. According to Roueche and Armes (1980), 57 million Americans, about one in five, lack the skills to perform basic tasks, which might include addressing a letter or interpreting a bus schedule. In addition,



> More than half the students now entering community colleges read below the eighth grade level, a decline of at least two grade levels since 1971. Even more distressing, we can estimate with some certainty that 20 to 35 percent of these new college students are functionally illiterate (reading at or below the fourth grade level) and that the return rate of minority students to community colleges after one year is only one in nine (Roueche and Armes, 1980: 21).

If we choose to matriculate these students (and where will they go if we do not?), then we must provide effective programs to remediate their deficiencies so that these students can be successful in content courses and vocational programs.

Numerous studies show that students who take a reading course early in their college careers successfully complete more units and have a higher grade-point average than students in control groups. In well-designed developmental programs, a semester of work can provide requisite skills, can raise reading levels three or four years, and can improve self concepts and study habits (Roueche and Armes, 1980). Romoser's 1978 study of fifty-seven developmental programs in Ohio showed that in almost all cases, academic performance clearly improved when students enrolled in a developmental course. Information gathered over a four-year period at Westmoreland Community College in Pennsylvania indicated that underprepared students who enrolled in prescribed developmental programs had significantly higher grade point averages, completed thirty more units at the college (excluding developmental course credits), and had a graduation rate 32 percent higher than underprepared students who did not enroll in such coursework (Cicco and Associates, 1979).

Denman (1983) reports that a core group of high-risk freshmen at San Diego State University who enrolled in a developmental reading and writing course to supplement their natural science course achieved a higher grade point average in the class than either the non-risk students in the same section or members of an alternate section of the class. In addition, the core group increased 32 percent on the McGraw-Hill reading test while the two control groups improved 17 percent and 8 percent respectively. Santa and Truscott (1979) likewise report far greater improvement in both reading scores and content course grades for underprepared students who enrolled at Douglass College and Rutgers University in developmental coursework to supplement content coursework than in control groups that did not take such coursework.

At Los Medanos College in Pittsburg, California, remediation is centered around a tutorial program. Content instructors assess students' reading and writing ability during the first week of classes and recommend tutoring for those likely to experience difficulty in coursework. In 1983, Los Medanos compared students who had been recommended for and had taken tutoring to students who were recommended for tutoring and chose not to participate. Among general education students, the group mean grade point average was 2.33 in the specified course for students who received tutoring and 1.67 for those who did not. Vocational education students who were tutored received a grade point average .30 higher than their untutored counterparts. More significantly, withdrawal rate was 7.1 percent lower for general education students who received tutoring than for those not tutored. No withdrawals occurred among vocational education students who received tutoring while 17.8 percent of those who did not participate withdrew. In addition, the study found that those who received the tutoring showed greater gains in

(Continued on Page 7)

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

Dear Editor

MS. BARTH AND MR. AUDEN

W.H. Auden's poem, "The Unknown Citizen," is a witty, sarcastic, and ironic indictment of modern, statistical society's view of its citizens. The poem is written in the third person, which distances the reader from the subject, and echoes the impersonal attitude of a bureaucracy towards an individual.

The above is the opening of an essay written for a final examination in the first term [Fall 1985] of a freshman composition course. By a coincidence or synchronicity I had given my students a copy of Auden's "Unknown Citizen," which we had not studied, as one of several essay questions. Only two students chose that topic, and I send this student's response, in the hope that it may lift the spirits of Melinda Barth and those of us who, like myself, found her article ["Teaching Lit in the Eighties . . . ," *inside english*, 9.2 (Dec. 1985): 1, 10] at once insightful and depressing. What I like to think it may suggest (I am being nothing if not cautious) is that intelligence at any time, like the speed of light, is something of a constant and can as easily cut through the platitudinous, conventional beliefs of today as it did in the 60's. Mass movements, whether in the 60's or 80's, whether hippiesque or conservative, are intrinsically mindless in their endorsements—as in their use of the guillotine. As teachers I suppose it is our lot, ineluctably, to be oppressed by the adamantine wall of platitude that is perceived by many students as the enlightened view of their enlightened epoch. The students who, in the 60's, I overheard on the first day of class talking about bombing the school are the alter-egos of the students who today endorse Auden's statistical man—both participating in the the particular unthink of their day. Intelligence, as exemplified by the author of this essay, never "goes with the flow." This said, I must admit I find the tendencies Ms. Barth mentions particularly chilling: those of us who waited with unconscious trepidation to see the coming of Orwell's 1984 might be inclined to think we breathed a sigh of relief too soon: to read Auden's poem the way Ms. Barth's students read it, given its manifest and heavy irony, is double-think indeed.

DAVID RATNER
Cabrillo College

CULTURE SHOCK

I've recently returned to the U.S. after living and teaching in Ireland for a ten-year period . . . and among other culture shocks, there has been the move from elitist institutions such as Trinity College, Dublin, to night classes in California community colleges. At present I am teaching in the "English X" program at Chabot College-Valley Campus and in the ESL program at Evergreen Valley College—and in spite of some frustrations, I find the work a joy.

What I do miss, terribly, is the sense of a community of like-minded teachers/scholars, and so I was very pleased to happen upon the December issue of *inside english*—I found it informative and provocative. As I am still very new to the system and its complexities, I am perhaps most struck by the underlying issue of capabilities and assumptions which seems to inform every article. With such a diverse student population, the entire question of standards within the system seems to call forth virtually limitless responses—what students should attempt, what they should expect to attempt, what we should—or should not—expect them to attempt. Open admissions, it would seem, brings to the system and to the instructors within it both a challenge and a burden. In my very brief experience, much of the burden seems to be borne by people who bring their past failures into the classroom and have a great deal of difficulty in extricating themselves.

It is true that on some days I think very wistfully of M.A. seminars in Anglo-Irish fiction of the nineteenth century and remember what stimulation and pleasure such sessions gave me. But to date my work in the community colleges has been all about empowerment—harder work, to be sure, and, I hope, work that will filter not only through the lives of my students, but also into their families, friends, and workplaces. In terms of self-esteem, confidence, and sheer acquisition of basic skills, I find this teaching not only to be personally rewarding, but also to be continuously challenging—for students and for myself. I look forward to a long association with *inside english* and hope that future issues will bring as much pleasure as this one brought.

JANET MADDEN-SMITH
Chabot College-Valley Campus
Evergreen College

Notices

Please send information you wish included in Notices to inside english two months prior to the issue in which the item should appear. Include all pertinent information and a full address for the contact person and a phone number where appropriate.

PROJECTS FOR "UNDERSTANDING AMERICA"

The National Endowment for the Humanities has announced that it will support a variety of projects to reinvigorate the teaching and learning of American history and literature at all levels of education. The NEH Division of Education Programs seeks proposals for projects to help school systems strengthen their course offerings, to stage institutes for teachers of literature and history, to develop school/college collaboration, and such. Other divisions of NEH will fund fellowships for college facility and other projects.

For proposal guidelines, write the Public Affairs Office, National Endowment for the Humanities, Room 409, 1100 Pennsylvania Avenue, NW, Washington, DC 20056. Jeffrey Thomas (Room 403, NEH) can answer queries about details of the program.

FULBRIGHT LECTURING GRANTS

The Council for International Exchange of Scholars (CIES) has announced that a number of 1986-87 Fulbright Lecturing Grants remain available to United States faculty in the field of American Literature, particularly, and in other disciplines. Faculty in all academic ranks, including emeritus, and independent scholars, are eligible to apply. Applicants are expected to have a Ph.D., college or university teaching experience, and reasonable evidence of scholarly productivity. U.S. Citizenship is required, and in a few countries (of Central and South America and Francophone Africa), knowledge of the host country's language is required.

For information, write CIES, 11 Dupont Circle, NW, Suite 300, Washington, DC 20036. (202: 939-5401). When inquiring, indicate countries of interest.

HIGHER DEGREES

The Department of English and the Humanities Program of the University of Texas at Arlington offer MA, MAT, and Ph.D. programs in Rhetoric and Composition designed for students who intend to (among other options) teach writing at community college and university levels. For further information write Victor J. Vitanza, Coordinator of the Division of Rhetoric, English Department, Box 19035, University of Texas at Arlington, Arlington, TX 76019.

Indiana University of Pennsylvania offers an individualized curriculum and a summers-only program for students who are already established teachers to earn a Ph.D. in Rhetoric/Linguistics, a Ph.D. in English or American Literature/Criticism, or an M.A. in Teaching English Composition or in Literature. For further information, write Director of Graduate Programs, Department of English, Leonard 110, Indiana University of Pennsylvania, Indiana, Pennsylvania 17505-1094.

CONFERENCES

A LITERACY DEBATE

12-14 June 1986. Literary Conference. "A Literacy Debate: Reasoning, Style, and Writing." University of San Francisco, San Francisco, CA. Sessions include "Plato, Writing, Print, and Computers" (Walter Ong, SJ University Professor of Humanities); "A Literacy Debate: Dialectic and the Domain of Style" (Richard Lanham, Executive Director of UCLA Writing Programs; Joseph Williams, Professor of English and Linguistics, University of Chicago; and Walter Ong); "The Role of Computers

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MOVING BEYOND THE BASICS

On the Merits of Modeling

by DYAN PIKE
formerly of College of Marin
and
IRENE MENEGAS
Diablo Valley College

When planning a new, comprehensive program in reading, writing, and study skills, we searched for a fresh approach to help our developmental students move beyond the basic levels of comprehending and composing in which so many of them were stuck. Lecture was inappropriate. Discussion was fine for stimulating ideas and creating a comfortable atmosphere where English-shy students could grapple with expressing their ideas. But it didn't help these students with the more difficult tasks of college-level literacy: identifying and distinguishing between the main idea of a passage and the supporting details, learning how to generalize about as well as to summarize a chapter, and writing complete sentences of varying length and complexity.

In order to help our students move beyond the literal level of understanding, we decided to focus our instruction on Maya Angelou's beautifully written autobiography, *I Know Why the Caged Bird Sings*, using modeling as our primary teaching method. [Although this course was team-taught, we found the method effective whether used by one or both instructors.] At a Bay Area Writing Project seminar we learned about modeling, an effective technique that shows students in concrete terms what is expected of them. Instead of handing students a sheet of perfectly-written paragraphs with instructions to "Do the same on your own," students and teacher work together to create a model of the assignment.

In our class, for example, we wanted our students to learn how to summarize what they had read and to make generalizations about it, using appropriate details from the reading as support in their writing. In order to do this, we read and analyzed each chapter of Angelou's book, working together as a group to cluster ideas on the board and eventually compose a paragraph together. The students tried out sentences and rewrote them aloud while one of us recorded them on the board. In this way, we developed a model of the chapter summary, using the students' ideas and words rather than the teachers'. This give-and-take process of modeling at the board was not a one-time event in the class. Every week we used it to review and explain what we wanted in the chapter summaries and in other written assignments. At least one-third of Angelou's text was modeled aloud; every other chapter was assigned to be completed by the students themselves.

This method proved to be especially effective with developmental students. Since the majority of our students were overwhelmed or intimidated by writing, their first draft required such effort that they assumed (or hoped) whatever they had written would fulfill the requirements of the assignment. The concept that writing is a process, a series of recursive steps that involve a great deal of pen on paper, was new to them. Their naivete often was reflected in cliched or vague writing, indicating a lack of thought, which was more troubling to us than any lack of grammatical knowledge. Modeling was a way of helping them dive into the more complex depths below the surface. Because they were guided through the comprehending and composing process in a way that was less threatening and more productive than if they had worked independently, they learned to grapple with issues in the material they read, to raise questions, and to wonder about relationships. As a result, they learned that writing is a process, a series of manageable tasks, rather than one insurmountable effort that requires perfection at first try.

HOVV YOV OVGHT TO HCLD
your penne,

THE MODELING PROCESS

We began the modeling process by working together on a written summary of each chapter, a simple reiteration of what happened. We found that we needed to teach students how to identify and distinguish between the key events of a chapter and the background. We had them think about the text by first asking, What happened in this chapter? What were the main actions as opposed to the details? Using the technique of clustering, the students listed aloud the highlights from a chapter as one of us wrote them on a board. Events were recorded in whatever order given, and through a series of questions the students began to consider which items were more important than others, which recurred most often, which led to the central ideas.

As our students became more adept at differentiating key events from background, we gradually moved to the more difficult questions about the central idea implicit in the chapter and its underlying meaning. What impression or idea was suggested by the details listed? Were there any important clues or significant details that indicated a relationship among the key ideas in the chapter? What central idea did these details and relationships point to? In this way, we helped students learn how to infer the main idea from the chapter details. Our questions also attempted to guide the students to consider the author's intent. Did the author attempt to convey a particular impression by her choice of words, characters, or actions? This important step encouraged students to use their faculties of observation, reflection, deduction, logic, and feeling. We then helped students discover the point the author was making in the chapter by moving from questions such as *what* is important to *why* it is important. Why did Angelou include this chapter in her book? How did this experience affect the author? Once students could express the point of the chapter, they experimented with several possible topic sentences. Eventually, they produced a clear statement that reflected the intent of the chapter and could be supported by the material on the board.

Finally, one of the instructors and the students composed a paragraph together at the board, summarizing the events of the chapter and explaining their significance. As the writing was in progress, students were able to ask questions, explore ideas, and try out for themselves the expected paragraph form. During this process, the students had to agree on word choice and punctuation. Each sentence was read aloud as it was completed. This encouraged students to do the same with their own writing—to hear it aloud, listening for meaning and grammatical sense. This simple step did as much for clearing up fragments as any red marks in the margin would have. Reading aloud also enabled students to see how sentences work together to develop and express a thought. By the end of the class period, students had copied down the modeled paragraph and thus had a guide in hand to follow them when doing the next assigned chapter or two on their own.

INSTRUCTIONAL BENEFITS

The work these students did on their own as a result of modeling was much closer to the standards they would encounter in more difficult college classes. Their writing showed a more sophisticated understanding of the material read and was organized in a more coherent and thoughtful way. Furthermore, their interpretations of the material read became increasingly more complex and closer to the author's intent because they had learned how to support their explanations with more appropriate details from the text.

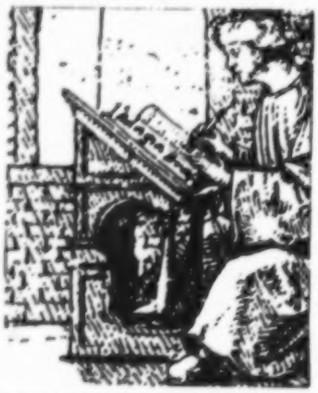
Thus, modeling served to develop cognitive, comprehension, and composition skills in an integrated way. Working as a group in this manner helped these students move beyond the literal level of what happened to the interpretive, to the *meaning* of the events or people described. It led our developmental students toward more conceptual, abstract thinking—a skill necessary for their success in college.

Modeling reduced students' anxiety about writing and enabled us to be more effective in aiding inexperienced writers at critical stages of the writing process. The most significant step for our students was to generate sufficient material that allowed them to think about connections, relationships, and meanings inherent in the material they read. Utilizing the modeling process, we were able to help students generate ideas instead of commenting on the lack of them afterward with red-penciled remarks that advise too late. The freedom to think on the page (or board, as we did with modeling) was essential before crafting a coherent, fully-realized paragraph.

Another benefit of modeling was that it built trust between students and teacher, between students and their fellows. It let the students know how valued their ideas were; asking them to supply the content was evidence of the need for and desirability of their words. It provided a secure structure for exploring questions and ideas. As students began to trust us more, they grew surer of their own voices.

SUMMARY

Modeling works, when used to integrate reading and writing, it provides a non-threatening process that involves students in two tasks crucial to learning:



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OVERALL TEACHING PLANS: METHODS, TEXTBOOKS, AND MATERIALS

Helping Students Achieve Writing Competence

by **CINDY HICKS**
Monterey Peninsula College

My approach to teaching writing is based on my reading of Mina Shaughnessy's *Errors and Expectations* (New York: Oxford University Press, 1979), my work with Bill Robinson at San Francisco State University, and my work with university and community college students over the years. I regard student writers not as bad writers, but as inexperienced writers (and sometimes inexperienced readers and inexperienced formal or systematic thinkers.) So, I give them experience.

I ask my writing students to write an essay (or rewrite an essay) every week. Usually, I require that essays be written in class, reviewed by me, rewritten at home, reviewed by the students' classmates in structured editing sessions, rewritten again at home, and evaluated by me. I also have students write during some of each class period and encourage them to bring their writing for other classes or their jobs to me to review during our conferences. In addition, I ask students to keep a daily journal. In the past, I have instructed students to keep their journals in whatever way was comfortable for them, whether it be writing a continuing story, writing about the events of the days, or free-writing. However, I have found that basic writers seem to have difficulty with such a "loose" assignment, so I am making up a workbook of letters for them to write instead. The letters will range from social to consumer to business letters, and I will provide explanations and examples with each assignment.

I stress persuasive and expository writing in composition classes, but my specific essay assignments vary, depending on the level of the students with whom I am working. I present basic writers with "cases," which are statements of a problem, such as how John Jones should organize his time in order to be ready for three midterms next week; I then ask them to summarize the problem, evaluate the options, and come to a conclusion. (Bill Robinson of San Francisco State University gave me this idea and some cases.) I ask more advanced writers to respond to more sophisticated prose—an essay or a short story, for example—that I have assigned, or I confront them with a topic that they might encounter on a test, such as the CBEST or San Francisco State's JEPET.

Because they are such inexperienced writers, many students have no idea what to write about: writing a page a day in a journal or a five-hundred-word essay seem impossible tasks. So, early in the term, I show students some methods by which they can discover their thoughts on the various writing assignments. I use some of the tried and true methods, including having students read others' opinions, discuss topics in class, and brainstorm, along with the clustering techniques that Gabriele Rico discusses in *Writing the Natural Way* (Boston: Houghton Mifflin Company, 1983).

While providing my students with writing experience, I inform them of the various options the language gives us for effectively communicating in writing. Throughout the term, we look closely at sentences, paragraphs, and essays that succeed, discussing and practicing the techniques the writers have used to achieve success.

The students and I discuss and practice identifying core sentences—subjects, verbs, and "completers" upon which the sentence is based—and I show the students how to use the core to focus their sentences. I show them and have them practice using various sentence joining and embedding options, including coordinators, adverb clauses, adjective clauses, appositives, verbal phrases. All the while, I stress that writing strong core sentences and effectively applying sentence joining and embedding options will allow them to relate their thoughts in the way that best suits their purposes. In addition to materials that colleagues and I have developed, I have found parts of several textbooks particularly valuable for teaching about the sentence: the second and third chapters of Ralph Loewe's *The Writing Clinic* (Englewood Cliffs: Prentice-Hall, Inc., 1983) seem to help students understand core sentences; Helen Heightsman Gordon's *From Copying to Creating* (New York: Holt, Rinehart and Winston, 1985), particularly Lessons 10 through 14, is effective in helping basic writers see and practice sentence combining techniques; *The Active Writer*, by Michael Frisbie et al. (New York: Macmillan Publishing Company, Inc., 1982), works best with more advanced writers; William Strong's *Sentence Combining* (New York: Random House, Inc., 1973) provides good practice in manipulating sentences.

When teaching the paragraph and essay, I rely on Francis Christensen's generative rhetoric and show students how each sentence in paragraphs and essays can generate the next and how thoughts can move from general to specific and back again. I teach students about audience and purpose, controlling ideas, topic sentences and thesis statements, and strategies for developing and organizing paragraphs and essays. I also show them techniques for achieving well-focused, unified, and coherent paragraphs. Again, in addition to my own and colleagues' materials, I have found that *From Copying to Creating* and *The Active Writer* are good texts for supporting such instruction. Also, *Writing: A Sourcebook of Exercises and Assignments* by Deborah Gunther et al. (Menlo Park: Addison-Wesley Publishing Company, Inc., 1978) provides some excellent lessons on paragraphs and essays.

Throughout the term, I ask students to read various types of writing, ranging from fiction and essays to newspaper articles and excerpts from textbooks, looking always at *how* experienced writers express their thoughts as well as *what* they express.

Whether or not all of this writing experience and instruction leads to students' improving depends on my analysis of the students' writing and the comments that I make. As Shaughnessy states, understanding not only the errors that students make but also the sources of their errors is a vital part of my job as a writing instructor. Equally important is my writing and talking to the students about their writing. As a result, I spend much time reviewing, analyzing, and commenting on students' essays, as well as meeting with students, for, ultimately, the students themselves are best at showing me how I can help them improve.

Two other instructional tools that I am excited about employing in my writing classes are the computer and word processing. I have begun integrating computer-assisted instruction into Learning Center programs and plan to offer students in my Writing Skills course the opportunity to write using the word processor.

This, then, is an overview of the teaching methods and textbooks and other instructional materials that I use and plan to use to help students achieve the writing competence they will need for the present and near future. There is so much more! Every semester, a student, a colleague, some new research, or a frustration will lead me to reconsider, to try something new. I believe that all the students I teach can become competent writers, readers, and thinkers. I just need to figure out how to reach them. I thoroughly enjoy the responsibility, challenge, and constant discovery.

MERITS OF MODELING

(Continued from Page 3)

comprehending what they read and writing about what is significant in the material. Working with students in this way guides them to better, more thoughtful writing and starts them on the right track toward higher grades and increased self confidence.

RELATED READING

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Irene Menegas teaches in the English Division and is Director of the Learning Center at Diablo Valley College.

Dyan Pike has moved from her desk at the College of Marin to sit on the board of her daughter's elementary school and to spend more time writing at her own desk.

They developed the program when both taught in the Communications Department at the College of Marin.

A NEW COLUMN

Inside the Writing Center

As I am dunking my decaf tea bag in my mug and trying to rid myself of my headache, I am thinking of all of you out there inside your writing centers looking out of your windows (or if you have no windows, staring at the walls) and wondering what we are all thinking. What *are* you thinking? What projects *are* you planning? Only those *inside the writing center* can answer these questions. Hello? Hello?

Two thoughtful directors this month decided to pull back the curtains a bit. Ms. Markline and Dr. White-Wright both write enthusiastically about their centers—giving all of us some welcomed support and comfort. Things *are* going well out there.

If you would like to submit articles about your center, please write to Barbara Budrovich, *Inside the Writing Center*, Humanities Division, El Camino College, 16007 Crenshaw Blvd., Torrance, CA 90506.

—BARBARA BUDROVICH
El Camino College

PEER TUTORS IN THE COMMUNITY COLLEGE

By JUDY MARKLINE
Allan Hancock College

Judy Markline, Chair, Language Arts Department, Allan Hancock College, writes a refreshing and substantial argument about the feasibility of using peer tutors at the two-year college. This piece was originally written in response to an article in the Writing Lab Newspaper *(June 1985) by Betty Neumann of Jefferson State College who questioned the use of peer tutors given the open-door policy of the community college and the resulting typical student population.*

I answer Neumann's query with a resounding YES! Community colleges should employ peer tutors. We at Allan Hancock College have used peer tutors successfully since our writing center opened its doors in 1976.

Identification

Our means of identification, then and now, is very simple: recommendation from an instructor. We follow the procedure established by our tutorial center.

Experience

Because 60 percent of our new students place into the pre-college composition course, most or our tutors have completed this prerequisite to English 101, the typical freshman composition course. After completing the pre-college course, our tutors enroll in 101 and tutor in the center. Thus, our tutors have successfully completed the courses for which they are tutors. In fact, these tutors are usually our most effective tutors; they know well the course their tutees are struggling through. However, we do employ tutors who score directly into freshman composition, who have AA or BA degrees, or who have professional writing experience. Within the community college lies a wealth of student potential, especially the re-entry student who has returned to school after rearing a family or who is making a career change or who has retired from a successful career.

Compensation

Our tutors are paid out of the tutorial center budget, since all students seeking help with their writing assignments must come to the writing center for assistance. In other words, a student who needs help in psychology reports to the tutorial center for a tutor assignment; a student who needs help with writing comes to the writing center. Three "professionals" (two center staff members and one full-time instructor) and one tutor work in the center each hour, 8:30 a.m. to 3:30 p.m., Monday through Friday, and two nights weekly, 5:00 p.m. to 9:00 p.m. Each tutor is limited to twenty hours per week.

Our tutors prefer to receive money rather than credits, especially credits that will not transfer. They attend college on limited funds, so they are interested in money to pay rent, cover tuition, or buy books. Most hold other jobs and attend class twelve to fifteen hours per week.

Training

We do very little training. Most tutors know how the center operates; they were tutees just the semester before. Most tutors know what is required for successful completion of specific courses within the composition program; they have taken the classes. For example, one tutor, Judy, was my student for two semesters, taking a pre-101 course and then 101. As a 101 student, she became our center clerk, recording attendance, filing folders, etc. Then, as a 102 student, she became my classroom tutor and a writing center tutor. She trained on the job, just as I did my first year teaching composition.

Working from a list of students recommended to her by instructors, our center director hires the tutors and works out their schedules. She also assigns our classroom tutors if we have not located our own. Some tutors, like Judy, work in the classroom and in the center. The director reviews procedure with them and administers a tutor test developed by several English instructors. This test includes a short section on subject-verb identification and punctuation and a longer section on prewriting strategies and revision problems. Our center director handles all tutor problems. Instructors with complaints take them to her, not to the tutor. Tutors, too, seek out the center director with their questions though many feel comfortable asking help from instructors.

Several years ago we tried tutor meetings weekly, then bi-weekly, and finally monthly. Though the tutors and the center staff found sharing problems and complaints and learning new techniques helpful, we encountered difficulty finding a time when most tutors could attend.

Tutoring

Our tutors assist in all areas. They work with students on prewriting, writing, and revising. They locate specific skill exercises and assign them to students. They answer questions about WANDAH, a computer-assisted writing program. Because we have instructors in the center with them, our tutors do not hesitate to seek help if they are unsure or don't know. We have certain "checkpoints"—steps in the writing process of each assignment—that only the classroom instructor may check. Though the tutors assist students with these points, they do not sign off on them. Instead, they remind students to see their instructor at this point. This system assures that students in the center do not avoid their instructors until the final draft. More important, these checkpoints serve as a check on tutors. Misinformation can be caught, and the tutor helped.

"Two-Year" Misnomer

"Two-Year" really is a misnomer for our institution and for many similar colleges throughout the nation. Students who work thirty or more hours per week, students with families, students with skill deficiencies are with us for several years, not two. The terms *freshman* and *sophomore* tend to blur. Our best tutor begins her third year with us this fall (and with an additional role, a new bride!). Another tutor, a student in the Learning Assistance Program, begins her fourth year at the college—two years bringing her skills up, another with personal commitments, and now on track and almost ready to transfer. She will be a new tutor for us this fall. Still another tutor, a woman with a family and little interest in transferring, has been with us for several years. She enrolls in enough units each semester to qualify as a tutor. And, yes, we have excellent tutors move on after a year or two, but we have always found excellent replacements.

Credibility

Qualified tutors are readily accepted by the students. They enjoy working with these tutors who just last semester or year were sitting in their seats asking for help with their writing problems. Tutors are great listeners and sympathizers. They understand; they have been through it.

Skeptical Instructors

My instructors are not skeptical about peer tutors. I do have instructors who do not request tutors for their classes; they just like to "go it on their own." However, these same instructors gladly welcome tutors into the writing center. They know, as we all know at Hancock, that our writing center could not serve our student population unless we employed peer tutors.

THE WRITING LAB

By BARBARA H. WHITE-WRIGHT
Orange Coast College

Barbara H. White-Wright, Writing Lab Director at Orange Coast College, describes a new lab at her college designed to help students in English classes who have specific linguistic problems that cannot be dealt with in the classroom.

The controversy continues in schools and legislatures on how best to serve the student who is not reading on the college level and cannot even write a paragraph of standard English. Unfortunately, more and more high school graduates every year fall into this category; many of these are minority students who speak English as a second language or a second dialect.

English teachers have been trying to handle students' problems on an individual basis. Sometimes whole classes, called remedial classes, are set up to accommodate these students. However, in

(Continued on Page 12)

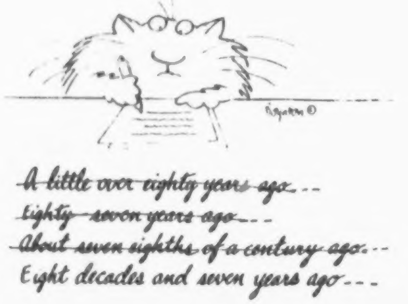
REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

THE SHORTEST DISTANCE IS THE BEST

by JUDITH HERT
San Bernardino Valley College

It's relatively easy to talk about the value of requiring student writing in all academic classes; it is another matter to give concrete, useful advice about how this can be done. My own sense of the politics of the cross-discipline writing movement is that the idea is generally accepted, but that using writing effectively as an academic tool with weak student writers remains a discouraging, even baffling business for most teachers.


~~A little over eighty years ago~~- -
~~Eighty seven years ago~~- - -
~~About seven eighths of a century ago~~- - -
Eight decades and seven years ago- - -
Boynton ©

This is why a book like *The Shortest Distance to Learning: A Guidebook to Writing Across the Curriculum* is so useful. Edited by JoAn McGuire Simmons, it is a product of the Los Angeles Community College District and UCLA joint project in basic skills. As one would hope, this book is clear, specific, and practical. The large workbook size and format convey its basic approach and the message that anyone can do this. Though some might suggest pejoratively that it lacks theoretical base and content, it is obviously intended to be simple, useful, and accessible.

Each of the book's seven chapters covers a specific question or issue basic in any cross discipline writing project. The first chapter, titled "Why Write?" addresses a teacher's questions and, perhaps, misgivings: "How much writing?" "I'm not qualified!" "Why can't English teachers take care of student writing?" "Won't writing take precious time from my course content?" and "Is this going to be more work because I've got fifty students per class?" All these complaints and more are addressed briefly, rationally, and convincingly. Though some instructors, probably too few, might want to know some of the linguistic or rhetorical ideas that could add weight or even interest, this is an essentially hands-on approach, geared for the widest possible audience.

The remaining six chapters are equally practical. These involve the use of learning logs, the design of writing assignments, the creation of essay questions, techniques for evaluation, ways to help students during the writing process, and, finally, ways to improve student comprehension of textbooks. Each of these chapters makes a few key points. For instance, in the chapter on writing effective essay questions, the reader is told to narrow and focus the question, use examples, divide the question into parts, and use check lists. Each of these points is supported by examples. At the same time, the format reinforces the clear organization by using bold headings for each key point and by putting all information possible in visual forms—such as maps, scales, lists, tables. This book is meant for fast, easy reading.

One of the chapters many readers will find especially useful is Chapter Two: Learning Logs. The appeal of learning logs is that they help students focus their attention, provide a model for note taking or summarizing, and create a way for students to incorporate their own ideas and feelings. Learning logs can also serve as prewriting for later papers or essay exams. The students are better prepared to write when they have made notes, written a summary, identified key words, or spontaneously thought on paper, all of which can happen in a learning log. But not all learning logs are the same, and this chapter includes different kinds of logs for different purposes in different disciplines. One log from a political science class shows a student trying to match his own political ideas with a class lecture on the different philosophical positions of Democrats and Republicans. Because learning logs provide students with a way to summarize and rework material *and* because they require no correcting, many instructors will find them an ideal way to introduce writing into their classes.

Another chapter that should have immediate appeal for teachers of all disciplines is Chapter Seven: Improving Student Comprehension of the Textbook. In this chapter the author suggests various ways to help students master a text. These include: anticipation-reaction guides, selective reading guides, study guides, and graphic organizers. Since college teachers often protest that students can't write because they can't or don't read and since most teachers use a text, showing the teachers how to help the students read the course texts seems valuable. It is, in fact, an ideal first step in improving student writing across the disciplines.

There is, perhaps, something ironic about a basic book for college teachers about why and how to put student-generated language—the tool for most understanding and thinking—at the center of learning. The fact that this book is necessary, practical, and very useful says something important about teaching and learning in our culture, but that is another subject.

NOTE: As a footnote for those readers who wonder how to best make use of this text, I suggest the following. If you already have any kind of cross-disciplines program going, get your dean or librarian to order copies of this book and then send them around to those teachers already looking for ideas. If there is no program at all, get the librarian to order a couple of copies and send one to the dean and the other to the senate president or some other influential, academic type. Whatever you do with it, English teachers should lie low and work through their non-English friends.

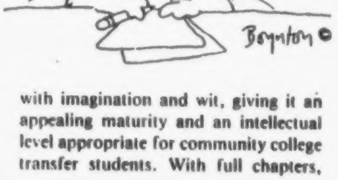
[ ] Simmons, JoAn McGuire, editor. *The Shortest Distance to Learning: A Guidebook to Writing Across the Curriculum*. Los Angeles: LACCD and UCLA Office of Academic Interinstitutional Programs, 1984. 137 pages, $7.50. [To order write: OAIP-UCLA Gayley Center, 405 Hilgard Avenue, Los Angeles, CA 90024.]

Judy Hert, Dean of Humanities at San Bernardino Valley College, has written extensively on writing across the curriculum, and has helped many colleges establish writing-across-the-curriculum programs.

PRACTICAL, USEFUL, AND TEACHABLE

by JACK GILL
College of San Mateo

Combining a handbook, rhetoric, and reader, Sylvan Barnet and Marcia Stubbs' *Practical Guide to Writing with Additional Readings*, now in its fifth edition, is a complete, useful, and teachable text. As its title suggests, the book stresses the practical, yet it does so



with imagination and wit, giving it an appealing maturity and an intellectual level appropriate for community college transfer students. With full chapters, each including exemplary readings and stimulating editorial apparatus, the text emphasizes analysis, exposition, and persuasion, while considering description and narration. The sections on revising, on style and fluency, on the research paper, and on special writing assignments (explications, book reviews, essay examinations) are valuable and add a most practical dimension to the text.

The punctuation, grammar, and editing sections treat the material succinctly, yet with completeness and clarity.

The exercises throughout the text are cogent and serviceable. Surprisingly, like the text itself, they are often charming and fun.

The text includes about fifty short essays, mostly contemporary, on various topics. These include some sample essays; one, on the research paper, is especially beneficial. These readings are integrated with the rhetoric in a fashion that not only provides the students with materials for discussion and subject matter for writing but also illustrates ways of writing. Many similar texts claim to accomplish a rhetoric-readings integration; here, with well-chosen essays and pointed exercises, such a claim is justified.

The book's lively, lucid style is mature without being pompous, helpful without being condescending. And especially attractive is the text's emphasis, indeed its insistence, on finding one's own voice. In addition, the Instructor's Manual, which accompanies the text, contains many wise suggestions for assignments and teaching.

Practical Guide proves to be a superior text. I've used the fourth edition with pleasure and success, and I heartily recommend the fifth.

[ ] Barnet, Sylvan and Marcia Stubbs. *Practical Guide to Writing with Additional Readings*, 5th edition. Boston: Little, Brown and Co., 1986. $14.95.

IS MORE BETTER?

by ETHELYN SIMMONS
Santa Monica College

From the first edition (1974) to the fifth (1986), *Readings for Writers* by Jo Ray McCuen and Anthony C. Winkler has swollen from a workable 530 pages to an unwieldy 741. At some point in the intervening years an appendix consisting of annotated student themes was affixed to an already intricate rhetorical format. To the current edition the editors add twenty-three reading selec-

(Continued on Page 10)

A FIVE-STEP PLAN

(Continued from Page 1)

reading comprehension and writing performance and completed more units than those who did not receive tutoring (MacDonald, 1984). A study at Miami-Dade Community College showed that students alerted to academic difficulty who took advantage of assistance programs boosted their grade point averages by .88 while students who did not take advantage of these programs suffered a further decline of an average .44. A number of other studies could be cited, but the evidence is clear: remediation works!

RETENTION

The current retention rate for community colleges nationwide is 50 percent; this attrition is clearly counterproductive and expensive. In contrast, some exemplary developmental programs are now retaining 80 to 90 percent of their students (Roueche and Armes, 1980).

Higher retention is financially beneficial to institutions. Bray (1984) states that a 3 percent retention increase meant a savings of $180,000 for Sacramento City College. In addition, Friedlander (1981-82) reports,

> Contrary to popular perceptions, the investigators found that the developmental program at Westmoreland [Community College, Pennsylvania] was actually income generating—earning $145,771 more than it cost to operate over a four-year period. The researchers estimated that the higher retention and course enrollment (beyond the developmental course work) of the underprepared students who had completed the program added $208,787 in revenues over the four-year period. They also estimated that as much as $336,335 may have been lost due to the lack of improved retention from those underprepared students who bypassed the prescribed developmental work during the same period (p. 61).

REFORMS

Experts suggest the following common sense reforms for community colleges:

1. *Assess student abilities before or upon enrollment. Make enrollment in remedial reading, writing, and mathematics mandatory for students deficient in these areas.* Although reading has been found necessary for success in almost all college courses, reading remediation is more often recommended than required (McCabe, 1981; Roueche and Armes, 1980; Schinoff, 1982).

Research shows that students often do not choose the remediation they need. A study of 4,764 students in 93 colleges showed that students who considered their skills below average were much less likely than others to take advantage of such services as job placement, career planning, personal counseling, special tutoring, and special credit or noncredit courses to improve skills (Friedlander, 1981-82). Another investigation of 6,426 students indicated that *fewer* than 30 percent of students who lacked confidence in a skill area took advantage of a support program designed to remediate that skill (Friedlander, 1981-82). Clearly, community colleges must direct students toward the help they need.

2. *Infuse liberal arts education into all curricula, including remedial and vocational programs* (Bray, 1984; Breneman and Nelson, 1981; Cohen and Brawer, 1982; Johnson, 1982; Zoglin, 1982). Students, even in remedial courses, must be given frequent opportunities to read, write, think about, and discuss items of historical, artistic, and global significance.

3. *Provide an interdisciplinary, content-based approach to developmental reading* (Bray, 1984, Cheek, 1983, Friedlander, 1981-82; Roueche and Snow, 1978). Hunter (1984) believes that reading problems do not stem primarily from an inability to decode but rather from a student's inability to bring prior knowledge to bear on the text and an inability to understand the organization of text. Effective programs integrate reading, writing, spelling, and thinking into a content area. Courses fail when reading is not tied to an academic area because skills do not automatically transfer.

Numerous studies verify that integrating the teaching of reading skills with content courses brings about dramatically improved scores in both the content area and on standardized reading tests. These studies have been conducted with content areas as diverse as natural science and mythology (Denman, 1983), history (Denman, 1983; Goldsmith, 1979), biology and sociology (Santa and Truscott, 1979), and calculus (Lovelace and McKnight, 1980). Stammer (1983) also calls for an integration of reading with vocational/technical education.

4. *Raise academic expectations. At the same time, provide more counseling and assistance programs* (Friedlander, 1981-82; Roueche and Armes, 1980). Miami-Dade Community College has initiated reforms that include more direction in program design. Students are tested upon entering, and those deficient in basic skills must take remedial courses before proceeding. All students must complete the college's general education core before they can move on to elective or major-field courses. Students who begin with deficiencies are expected to take longer to complete their programs and, in some cases, to reduce their course loads. The college provides extensive counseling and advisement services to students, and a computerized academic alert system monitors student progress. Students placed on academic warning are required to sign up for courses in study skills, career goals, and time management; they may also be required to reduce their course loads. Students not meeting academic standards are first put on academic probation. If they do not improve, they are suspended for one term. Continued failure results in dismissal; however, student performance has improved through the academic alert system. In fall, 1980, of 4,171 students alerted, 82 percent were able to improve enough to be removed from academic warning. The college sets high standards for the awarding of credits, certificates, and degrees.

Excellence is rewarded by tickets to cultural events, participation in honors seminars, and scholarships (Dubocq, 1981: Lukenbill and McCabe, 1982; McCabe, 1981; Schinoff, 1982).

5. *Establish program evaluation and accountability* (Alfred, 1984; Bray, 1984, Heerman, 1983; Wilson, 1982). The California Postsecondary Education Commission has mandated that institutions develop and implement stringent evaluation models for all remedial courses by 1985. English departments, however, have not been given funding or computer access to accomplish this, and few colleges have actually implemented program evaluation. Although remedial programs increase skill levels and produce lasting results, few colleges can produce empirical evidence of the lasting results of their own remedial efforts. However crude or homegrown, remedial programs must produce evaluation systems. If nothing more sophisticated is possible, a short follow-up letter asking about students' educational and vocational status could be sent to students in the years following remediation. Student clerks could chart pre- and post-test scores during remediation and record educational/vocational status following remediation. We desperately need these numbers to convince administrators, governing boards, and legislators of the efficacy and importance of our program.

In my research, I discovered that far fewer sections of reading are being taught in Bay Area community colleges in 1985 than were taught in 1980, even though literacy continues to decline. We are all aware of the threat of greater cutbacks in remediation at the community college level. Our jobs are threatened; more important, serious students needing help with basic skills may be deprived of that opportunity. We must go on the offensive. We must thoroughly assess student abilities upon enrollment, and then firmly guide them toward realistic programs in which they can be successful. We must initiate curriculum reforms that develop students' intellects as well as their basic skills. We must raise our academic expectations before outsiders force their standards on us. Most important for maintenance and needed expansion of our programs, we must have numbers and statistics to advertise that students do indeed lead more productive lives because of our programs.

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(Continued on Page 12)

News From Our Regions

UPSTATE
DOWNSTATE

REGION II: SAN FRANCISCO BAY

Directors: Bruce Bennett, Ohlone College; John Callen, City College of San Francisco.

JIM CAGNACCI, president of the English Council of California Two-Year Colleges and an instructor at City College of San Francisco, served this semester as a member of the accreditation team that visited Santa Monica College.

REGION III: SAN FRANCISCO SOUTHERN BAY AND MONTEREY

Directors: John Lovas, De Anza College; Nick Roberts, Cabrillo College.

On 6 March 1986 more than thirty community college English faculty participated in the Second Annual Mini-Conference on Articulation with San Jose State. Organized by LAVERNE GONZALEZ, Chair of San Jose State's Liaison Committe with Community Colleges, the conference attendees heard Professor Gabriele Rico describe a new exam for entrance into SJ State's upper division writing requirement course. A panel discussion on writing labs and remedial programs included LINDA LANE, Foothill College; LOIS LUND, Evergreen Valley College; MARY JANE PAGE, San Jose City College; ROSEMARY YBARRA, Hartnell College; and PAT NICHOLS, San Jose State. The final presentation, on computers in the teaching of English, was made by GWEN CONSTANT, West Valley College. The afternoon concluded with a social hour for the participants.

JOHN LOVAS, De Anza College (and a Region III director), was recently named to the Board of Contributors to the *Palo Alto Weekly*, a role which allows him to write a column every few months.

NICK ROBERTS (Lovas' co-director) will teach next year at the College of Ripon; just north of York, England. As part of a Fulbright exchange, Roberts looks forward to a remarkably amiable teaching load: two courses of fifteen students each per term, and he wonders if the man from Ripon (the other part of the exchange) realizes what a community college teacher's comp load is!

REGION VI: CENTRAL COASTAL

Directors: Tony Gilleran, Santa Barbara City College; Judy Markline, Allan Hancock College.

Not everyone gets a mention in Jack Smith's column, read daily by thousands of readers of the *Los Angeles Times*. On 3 March 1986, however, JUDITH RAMOS (Moorpark College) had that honor.

"Judith Ramos, instructor of English at Moorpark College, has a sharp eye for the comical malapropism and the misunderstood cliche, which she keeps in a notebook she calls 'The Jocular Vein,' a phrase one of her students used when he obviously meant 'the jugular vein.'

"She thinks many of these errors come from contemporary students' distaste for reading, and their tendency to misspell the words they hear.

"She sends me the following samples from recent papers: *A profit of doom . . . my pears and myself . . . fowl language . . . designer genes . . .*

"Ms. Ramos has also discovered in her students' papers an actor who was a *drug attic*, a person who believes in the ideals of *Lennon and Marx*, and the idea that nuclear weapons are needed to protect us from *hostel enemies*.

"'My favorite,' she says, 'is "I guess there is nothing left to do but *prey*"—a cynical utterance meant to be reverent.' Ms. Ramos is also enchanted by the possibilities of the new word *prostidudes* in 'This movie promotes sexual intercoarse with prostidudes.'

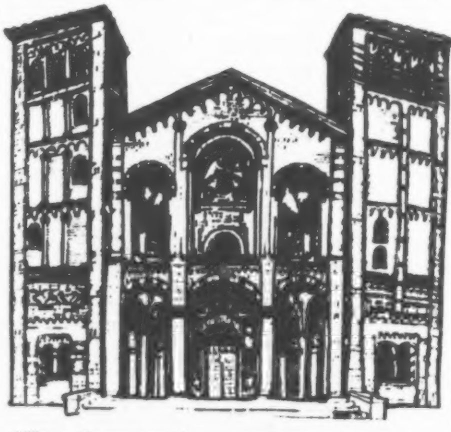
"This sentence, she notes, 'unwittingly combines moral judgment of profligate behavior (intercoarse) with a delightful new name for male prostitutes.'

"Ms. Ramos says she tries to get her students to avoid cliches, but they use them anyway, often with ambiguous if not disastrous results. Thus, 'He resigned under a clout' . . . 'the root of least resistance' . . . 'the route of all evil' . . . and 'tow the line' . . .

"Ms. Ramos says: 'Although I always like to read batches of essays to enter into the very sincere and often profound world of my students (some of them—let me be honest), I no longer go armed with a glass of chilled Chablis to deaden the pain of grammatical/structural chaos. The wild but dedicated writers of ideas struggling to be born make up for the uninteresting essays written by uninterested students.'"

REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale Community College; Lloyd Thomas, Los Angeles Mission College. Representatives from the English departments of nine Los Angeles area colleges—College of the Canyons, El Camino, Long Beach, Los Angeles City, LA Pierce, LA Valley, Pasadena, Santa Monica, and West LA—have been meeting monthly at UCLA as part of its Transfer Alliance Program to discuss course content and teaching strategies for freshman composition. BRUCE ANDERS (West LA College), MARIANNE BORETZ (LA City College), MARY LOU FONSECA (Santa Monica College), and LLOYD THOMAS (LA Mission College and director of community college English programs for UCLA's Office of Academic Interinstitutional Programs) are writing a position paper that will summarize the group's consensus on the nature of the freshman composition course, the danger of overemphasizing rhetorical modes to the neglect of content, the use of literature in the comp course, and the role and scope of the research paper. The position paper will appear in a future issue of *inside english*.



A revised version of a presentation made by BARBARA BILSON (Santa Monica College) at the 1984 MLA Annual Convention appeared in the Spring 1986 *ADE Bulletin*. Titled "Unrealistic Teaching Loads and Threatened Literature Courses: Or, Why We Need an MLA Community College Commission," the article draws upon a questionnaire that English department chairs completed for Bilson in fall 1984.

REGION VIII:SOUTH LOS ANGELES

Directors: Robert Dees, Orange Coast College; Lois Powers, Fullerton College.

1986 saw a new book published by GARY HOFFMAN (Orange Coast College): *Writeful*, a combination source book for and commentary on good writing. Published by Verve Press, *Writeful* will be reviewed in the next issue of *inside english*.

REGION IX: SAN BERNARDINO

Directors: Bob Rippy, San Bernardino Valley College; Andy Sacks, Victor Valley College.

In April, JUDY HERT (San Bernardino Valley College), a member of the Advisory Board of the Western States Project on Women in the Curriculum, participated in the Project's conference on "Integrating Women's Studies into the Liberal Arts Curriculum" as part of a panel discussing "Resistance to Change and Strategies to Overcome It."

ANDY SACKS, Region IX Co-director, is rated as a national chess master and recently won Second Brilliancy Prize at the 1985 American Chess Open for his win over a highly ranked International Master from the Phillippines.

At the next meeting of the English chairs of Region IX colleges, the participants will try to work out a regional agreement among all the campuses to accept the course just below 1A (freshman comp) as meeting the prerequisite for the 1A courses.

JACK MITCHELL (San Bernardino Valley College) has been accepted to a National Endowment for the Humanities Summer Seminar "Health and the Humanities" at Syracuse, New York. One of the major texts of this seminar is Susan Sontag's *Illness as Metaphor*.

REGION X: SAN DIEGO

Directors: Rob Archer, Mira Costa College; Roseanne Hillhouse, Imperial Valley College.

DOROTHY BERGER (San Diego Mesa College) is Chair of Project Success, a new program established by the San Diego Community College District. Aimed at an extensive district-wide program, Project Success will examine closely and offer recommendations in all areas of assessment, placement, remediation, and general instruction. Many members of the San Diego Community College District English departments will participate on the program's committees.

ACROSS THE REGIONS

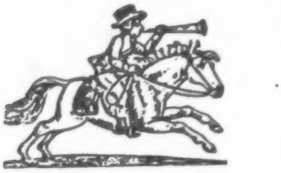
JOYCE LIPKIS and BARBARA BILSON led a round-table discussion on gender issues in teaching composition at the Western States Project on Women in the Curriculum conference, "Integrating Women's Studies into the Liberal Arts," at the Pacific Shores Hotel in Santa Monica. Also attending the conference and representing English were, among others, LINDA KITZ, Cabrillo College; GEORGIA LOGAN, De Anza College; MERRIL J. GERBER, Pasadena City College.

NINA THEISS, chair of the English Department at Santa Monica College, just completed her second term as one of three community college representatives to the English Liaison Committee, a subcommittee of the statewide Articulation Council. Also representing community college English departments are JIM CAGNACCI (City College of San Francisco) and EVANNE JARDINE (Santa Barbara City College).

PRESIDENT'S MESSAGE
ECCTYC on the Master Plan: Part 2

In the last issue of *i.e.* this column was devoted to three issues before the Master Plan Commission: joint remedial programs with four-year campuses, regional boards, and credentialing. I would like in this column to continue focusing on concerns presently being discussed and acted upon by the the Commission.

First, there is the strong movement to establish a general education transfer core curriculum on all community college campuses. The object of this core curriculum would be to insure the transferability of general education courses to four-year institutions. At first glance this would seem of enormous benefit to community college students intending to transfer. However, there are a number of concerns presently being glossed over that need to be examined. This core curriculum is obviously meant to ease transfer to University of California (UC) and California State University (CSU) campuses; therefore, any core curriculum would have to meet the more stringent transfer hurdles of UC and still be acceptable to the CSU system. As we all know, the UC campuses have a dearth of lower division electives and accept very few substitutes for what are identified as basic general education courses; most of the variety in lower division offerings at community colleges comes from establishing specialized and topical courses that will be acceptable for general education transfer in the CSU system in lieu of the "more standard" offerings. A statewide core curriculum for community college transfer programs would not include such specialized offerings, which have no parallels in the UC system, thus effectively abolishing such courses on our campuses. This entire core program concept sidesteps the issue of regional needs and concerns in favor of a truly bland sameness for all community colleges, that bland sameness that the CAN Project implicitly encourages.



At the other end of the spectrum, but obviously related to the idea of the core transfer curriculum, sits the entire issue of remediation. Students will be expected to reach the level necessary to succeed in the core curriculum within a "reasonable length of time," having completed a "reasonable number of units of remedial coursework." What happens to those students for whom the prediction is made that they cannot reach such a level in a "reasonable length of time" after completing a "reasonable number of remediation units"? These students with whom community colleges have a proven track record of success will be sent to non-credit adult education centers. Does a network of such centers presently exist independent of community colleges? No. Therefore, we likely face the specter of a whole new state education bureaucracy to establish, maintain, and coordinate a presently fragmented statewide program of adult education.

And where does this emphasis on student level and potential lead us? To a system of statewide placement examinations. If a statewide placement exam is to be inaugurated, there are a number of concerns that must be faced early on. Who will pay? Even if students are required to pay a fee to take the exam, surely the fee system cannot pay for the entire test adminstration. Where will the additional money be found? Second is the issue of when, where, and how often the exam will be administered. And third, who will devise and test the reliability of such an instrument? Next, who will correct it, and who will establish scores and levels? Will all campuses have to place students according to the same scores? If so, what program variety will be allowed on individual campuses? Finally, and most important, how much influence over the test will instructors and local campuses have?

The time for input and necessary change is now! The time to raise questions, demand answers, and voice concerns is now! Once the Master Plan Commission's report is finalized, it might as well be carved in stone. When accepted, the report will be implemented, and modification to it will be extremely difficult, if not impossible. ECCTYC is not opposed to rational, well-conceived, positive change. But it is opposed to change based on whim, to arbitrary change without careful deliberation and concern for problems or issues that will arise because of the change.

JIM CAGNACCI
City College of San Francisco

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The Winds of Change: The Review of the Master Plan

by GORDON TAYLOR
Yuba College

On 2 April 1986, the Commission for the Review of the Master Plan for Higher Education (its full, official title) presented the final report on its year-long study of the community colleges (CC's) to the Legislature. The Review Commission (RC) has finished the first stage of its charge and will now study the other segments of higher education, the California State University (CSU) and the University of California (UC), to present a report about a year from now on the entire system and how it thinks it should operate. The current report, "The Challenge of Change: A Reassessment of the California Community Colleges," runs to thirty-five pages, contains sixty-eight recommendations separated into five categories: "Access and Success in the California Community Colleges," "Mission and Function," "Faculty and Adminstrators," "Governance," and "Community College Finance," along with a few appendices concerning the Commission's charge and some preliminary estimates of the costs related to its proposals.

In the introduction to the report, the RC states that the CC's need to change "to achieve the goals of universal access, individual success, and education which is both high quality and accountable to the people of California"—a statement general and opaque and stylistically bureaucratic enough to appeal to many as well as to sundry. It also points out that "Since 1960, rapid demographic and societal changes have brought new meaning to the [CC's] commitment to access." Our "society grows older and ethnically more diverse" and "more aware of and sympathetic to changes in the workforce and lifstyle," it reports, and says that by the year 2000, those who are now classified as minorities will make up about one-half of the state's population.

"There must be a commitment on all sides—from the State, from the college, and from the students—to excellence and accountability."

About the present system, "some [people] wonder if it is really cost effective, educationally sound, or good public policy to provide increasingly varied State-funded programs as a means of attracting students and wheth-the process of attracting students is equivalent to meaningful open access." The RC says, "access must be meaningful: and to be meaningful, it must be access to a quality system that helps ensure the success of every student who enrolls. The responsibility for this success falls on all who participate—particularly those who teach and those who learn." As to the colleges' "mission and function," the RC says that the CC's "are postsecondary in nature, and their primary mission should be to provide accessible academic and vocational education toward associate degrees, transfer, or employment."

In discussing the colleges themselves, the RC says that they "must respond to increasing diversity of their student pool by fostering institutional flexibility and innovation." They should operate more like postsecondary schools "and encourage institutional flexibility, excellence in teaching, and efficient management, . . . [and] should be free of rigid personnel requirements and operating procedures." They should be governed to make them "accountable to taxpayers, and provide statewide leadership, while encouraging and supporting local leadership and initiative." The State Board of Governors (BG) as currently established cannot carry out what it needs to do to make the CC's work as many people and the RC recommend. The colleges also need "a new and more predictable, flexible, and accountable finance system . . . to allow [them] to function as postsecondary institutions." The RC reiterates throughout that "we recommend change."

It is probably not neccessary to enumerate all sixty-eight specific recommendations; I shall try to summarize and combine but still list them as accurately as possible:

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REviews

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tions, "an Issue section in which the writers debate the merits of some controversial or thought-provoking topic," and a glossary of rhetorical terms. The result of all this burgeoning is a sort of pedagogical chimera. It's hard to tell whether this book, introduced as "an anthology of readings," now focuses on reading for writers or writing for readers; it never really achieves an identity. Rhetorically, it's not inclusive enough to qualify as a handbook with readings. On the other hand, readings are too didactically systematized under rhetorical labels to function as a "reader." Nonetheless, the duality will doubtless appeal to instructors who prefer not to juggle two texts. Two major flaws mar the bulky new edition: the visual format, which is so choppy it inhibits readability, and the somewhat baffling grouping of readings, which is exacerbated by the many additions.

Working from the top down, *Readings for Writers* is divided into three basic parts: Prewriting (chapters one to four), writing (chapters five to nine), and Special Assignments (chapters ten to thirteen). Most chapters contain a model selection followed by comments from the editors, an advice selection, discussion selections, example selections, and the issue section, winding up with chapter writing assignments. Brief headnotes precede each. The lengthy chapter six (pp. 188-427) is further divided into the traditional rhetorical categories. Continuing downward, each selection except "Advice" is followed by a vocabulary list, questions on content and form, and writing suggestions. All presumably relate to the chapter topic.

Readings are variously boxed, numbered by paragraphs, accompanied by running summaries, paraphrased, italicized, and/or outlined. Now, it takes a while to get the hang of this. I found myself thumbing back to the table of contents every few pages just to adjust my bearings—and finally resorted to an outline on a five-by-eight card. I would worry about students. Most blanch at the mention of an outline. All these devices not only impede reading flow—especially a first reading—but they obscure content. They also create an overprescriptive, didactic atmosphere within which the readers have little freedom to form their own first impression of some rich writings. Once you've turned a book on its side to read an editorial signpost, your cortex tends to freeze, and you willingly submit to the editors' judgment. And skimming is impossible.

Actually, even the confining format is not as frustrating as the inconsistencies within it. Typography, which normally alerts the reader to like classifications, here often serves only to confuse. Boldface captions vary so little in size and general appearance that it's difficult to maintain a sense of design, especially since most are flush with the left margin. The typeface used to mark off sections in readings and that used for end exercises appear the same. Often when reading you have to shift into reverse to identify the writer. Further, italics pop up with such startling frequency (contextual subtitles, instructional guides, theses statements, and so on) that the line between form and emphasis blurs.

Just when you think you have a handle on the labeling system, the editors insert something you're not prepared for or leave out something you were led to expect. And it's back to the five-by-eight. For instance, where are the model selections 'for chapter one ("What Do You Mean by Rhetoric?"), chapter eleven ("Writing About Literature"), chapter twelve ("Writing for the Sciences"), or chapter thirteen ("Writing Reports")? Surely these meet the criterion that "all chapters dealing with actual writing performance open with a model" as much as, say, "What Should I Sound Like?"

Too often the distinction between illustrative selections is unclear: model, discussion, and examples seem interchangeable. In some cases, selections only routinely related to chapter topics could be effectively employed elsewhere. Admittedly, the grouping problem is compounded by the sheer number of choices. In one model by Stephen Leacock illustrating the chapter on "How Do I Get from Outline to Paragraph?" the editors circle the word "they" which is used twenty times in a short paragraph and italicize "can't play" which, at effective intervals, completes the phrase. I assumed that McCuen and Winkler intended to emphasize the rhetorical impact of repetition; yet, in their follow-up they say very little about this important device other than its role in assuring coherence. We all know how parallelism can reinforce any mood. This marvelous paragraph is so skillfully contrived, the humor so delightfully peppered with repetition, it seems a shame to dispense with it before examining how Leacock achieves his effect. Perhaps the piece would serve a better purpose in the chapter on rhetoric. After all, an infinite number of paragraphs exemplify unity, coherence and completeness at least as well as—perhaps better than—the Leacock excerpt.

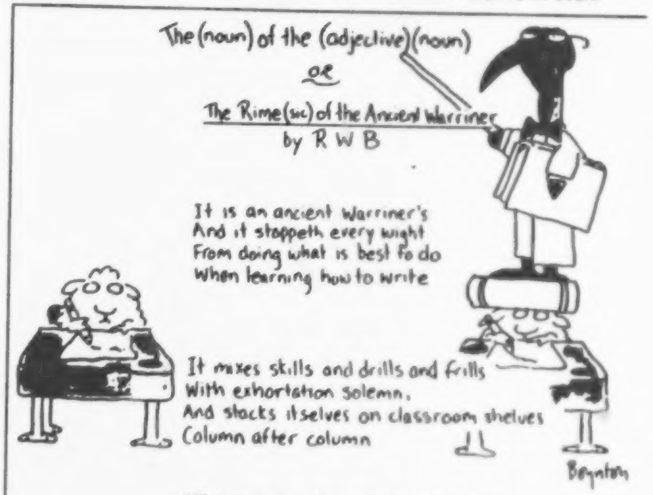
Particularly strange is the choice of George Bernard Shaw's "Bunyan and Shakespeare" to illustrate the section on the play review (chapter eleven). In typical Shavian sardonic prose, Shaw cuts back and forth from a general diatribe on Shakespearean pretentiousness to a specific, contrasting view of the play, *Pilgrim's Progress*, based on Bunyan's work. In between, Shaw invokes Ruskin, Ibsen, and Macaulay, among others. He also explores the personal backgrounds and traditions motivating Bunyan and Shakespeare. Because of its discursive nature, the selection focuses on concepts rather than dramatic form. It's amusing reading (as Shaw always is) but not instructive enough for a beginning student critic. A more contemporary, less convoluted review seems more to the point.

Although the book offers instructors an impressive range of reading choices, it is weighted on the heavy side. Of the 144 readings, a disproportionate number are somber, obscure, even morbid. On the sunny side are wonderfully readable articles, some of which instruct via humor. For openers there is Paul Roberts' classic "How to Say Nothing in 500 Words." Or "A Brief Lexicon of Jargon" by Richard K. Redfern. And the simple, thoughtful "Why I Write" of Joan Didion. But this is largely a collection of serious works. Editors McCuen and Winkler reflect the predominant mood in their own passive, formal, and impersonal writing. They talk *about* students, not *to* them.

Altogether, *Reading for Writers* is a formidable number. If I were an English One student, it would make me plenty anxious. I think it is most appropriate for an advanced composition class taught by a discriminating instructor.

☐ McCuen, Jo Ray and Anthony C. Winkler. *Readings for Writers, 5th edition.* NY: Harcourt Brace Jovanovich, 1986. 741 pages, $13.95.

Ethelyn Simmons teaches and/or tutors in composition at Santa Monica College. Her previous activities include a twelve-year stint as writer for the UCLA Office of Public Information and the UCLA Extension Department of Public Relations. Earlier, she spent several years as reporter and editor for southland newspapers. She recently earned a Masters in English from UCLA.



The (noun) of the (adjective) (noun)
or
The Rime (sic) of the Ancient Warriner
by R W B

It is an ancient Warriner's
And it stoppeth every wight
From doing what is best to do
When learning how to write

It mixes skills and drills and frills
With exhortation solemn,
And stacks itselves on classroom shelves
Column after column

(It transmogrifies itself with ease
Into Little, Brown and Guth
And Hodges, Crews and Ebbitts —
The field is full forsooth)

It names the parts and modes and marks -
It's a taxonomic rite —
And multitudes are led through it
Yet still they cannot write.

And go as ones that have been stunned
And are of sense forlorn.
Much sadder and unwiser wights
Than ever they was born

A Boynton/Cook concoction

With thanks to Sandra Boynton, Recycled Papers Products, Inc and Silas Tomkyn Comberbacke, poet

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(Continued from Page 9)

—**Access and Success**: The Governor and the Legislature should reaffirm open access to provide equal opportunity to all high school graduates and others at least eighteen years of age capable of profiting from the instruction. The BG should clearly define academic standards and consult with the Academic Senate (presumably of the California CC's) to establish minimum academic levels for different courses and programs, strengthen probationary and dismissal standards, and, in sum, set up a thorough-going matriculation program.

—**Mission and Function**: The CC's should provide "rigorous, high quality lower division instruction for students who wish to obtain associate degrees, transfer to a four-year institution, or prepare for an occupation." Remedial education is an important function of the CC's; it is essential for inadequately prepared students; but courses should be non-credit, not applicable to a degree, not transferable, and a student should be limited to taking no more than thirty semester or forty-five quarter units. The RC would authorize "State-funded, non-credit, adult education, of less than collegiate level, for those who cannot or do not wish to enroll in regular programs"; and students who need more remedial work could be referred to these. The RC also suggests fee-based community programs so long as they are fully fee-supported, including indirect costs, and do not detract from the colleges' primary functions.

—**Transfer Education**: The BG, the UC's Regents, the CSU's Trustees, and appropriate faculty groups should get together to set up a "general education transfer core curriculum" that will ensure that a CC student can transfer to UC or CSU; to infoum students in secondary schools of the core curriculum and of the requirements for collegiate work so that they can get remedial work before leaving high school; to inform all junior high schools, high schools, and CC's in California, and, particularly, schools with lots of minority students of the requirements. Those high school students not eligible for UC or CSU should complete the core curriculum at a CC; and the BG should participate with the four-year institutions to develop the core curriculum and to improve transfers (both in quality and in numbers, one presumes). The BG should redesign the A numbers, one presumes). The BG should redesign the Associate in Arts and Associate in Science degrees to include the transfer core curriculum, courses for specific college majors, and elective requirements; and no courses beyond these should be required. The Board should also establish an Associate in Applied Arts degree to prepare students to be employed immediately in fields where there is no baccalaureate degree and to indicate their basic competence in general education as well as in entry-level occupational skills.

—**Faculty and Administrators**: Credentialing requirements should be dropped. The Legislature should authorize the BG, as it consults the faculty, to "(a) establish qualifications for employment of faculty and administrators, and (b) require that new faculty appointments, both full-time and part-time, be subject to traditional peer review in addition to other administrative procedures." The BG should make a plan to strengthen affirmative action policies and programs. The Legislature should repeal the statutory limitations on the numbers of part-time teachers and authorize the BG to establish a statewide policy. Part-time teachers should advise students and help develop curriculum.

—**Tenure**: The BG should be able to establish the probationary period for new teachers, preferably at least four years; new teachers should be reviewed by peers before being granted tenure; all teachers should be reviewed by peers, students, and administrators. The RC recommends also that the Legislature authorize the BG to develop "a pilot program of two-to-five-year 'rolling' contracts, coupled with periodic peer and student review, as an alternative to tenure."

—**Salary**: Salary schedules should be based on academic rank; part-time teachers should be paid "appropriately for duties in addition to classroom teaching."

—**Academic Senates**: The Educational Employees Relations Act should be amended "to delineate and protect the role of the academic senates with respect to policies affecting the academic and professional matters." The BG should strengthen the faculty senates in determining and administering academic standards; approving courses; hiring, keeping, and evaluating teachers; and other academic functions.

—**Governance**: The RC recommends that the BG be given, in essence, the authority to define and run the CC's much as the Regents run UC and the Trustees run CSU; that the BG's members' terms of office be increased from four to eight years; that the Chancellor's Office be separated from the State's civil service system. The organization and management of local districts and district boards should remain unchanged, at least for the present, and students should be encouraged to participate more in the running of the local CC.

—**Finance**: The report recommends a number of changes in the way the CC's are financed: that the State's support vary according to changes in property tax revenues, that the BG and the Department of Finance write a set of non-statutory instructions to replace the current budget formula, that a simplified form of differential funding be set up, that the CC's support be based on full-time equivalent enrollment rather than average daily attendance, and that a number of things related to finance be transfered from myriad agencies to the CC's Board of Governors.

—**Costs**: The preliminary estimates of the costs involved are as follows: matriculation, $50 million ($35 million for staff and related expenses, $15 million for data processing); special studies and institutional research projects by the BG and the California Postsecondary Education Commission, $200,000; for the BG to establish academic requirements, develop programs, write annual reports, etc., $1 million; part-time teachers, $9.6 million; professional development, $9 million; a training program for districts' board members, $150,000; total, approximately $70 million.

The State Assembly's Education Committee will start hearings on the report on 10 April 1986 at the Capitol.

Some bills will soon be drafted as a result of the report and the hearings, but it is too soon to tell what form they will take. Certainly, there will be some to encourage the open access, some to hearten minority people, and, no doubt, some to make changes in the operations of the Board of Governors, the Chancellor's Office, the governance of local districts and colleges—many of those aspects of the report that have to do with the CC's and that will have no effect on their relationship with the CSU or the UC.

Many people will find much to favor in the report; others will find much to attack. The sections that deal with access and success, as far as I can tell, are really what many of us have been asking for for the last few years. The controversial issues, I suspect, will be those concerning how the institutions are run and who gets to

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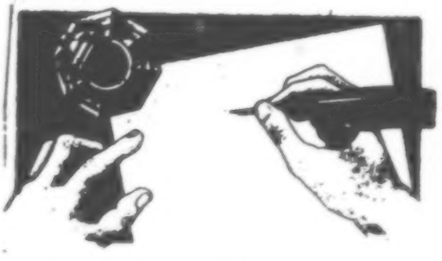
A NEW POETRY EDITOR

inside english is pleased to welcome ROBERT RIPPY of San Bernardino Valley College as the new poetry editor. Bob has been published in several magazines and has read his poetry publicly, most recently at the ECC-TYC Biennial Statewide Conference in San Francisco, November 1985. Below is one of the poems he read at that conference:



The Magic Bar

Surprised to find ourselves here again,
we fidget and murmur. Glasses clink.
An old man orders another beer
and asks the time.
Someone keeps tapping.

When the bartender's sold enough drinks,
he tests our need with a joke or two.
At last he spreads a deck of cards
along the bar like a grin
and has a woman pick one.

That's when things start to change.
That card turns up everywhere—
inside a coat, behind an ear.
It rises, like steam, from glasses.
It becomes the empty air.

Then a cigarette burns its way
through a coin, which heals itself
to pass in and out of a bottle too small,
to cartwheel over bartender fingers
into god knows where.

In cardflash and coinflick,
in the ballej two hands perform,
we watch the real world disappear.
The air is full of money and
each card knows its name.

When the bartender puts his cards away,
we clap uneasily, reluctant to leave.
The old man says he wouldn't change
one day of his life, and looks for ways
to touch the girl beside him.

The whores at the end of the bar wait.
They know how magic works—how magic
breeds a taste for magic. They put on
more lipstick, and smile, and know how much
we want it never to end.

Poetry submissions should be sent to Robert Rippy, English Department, San Bernardino Valley College, 710 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Be sure to enclose a self-addressed, stamped envelop with your submission.

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do it. Some people who think their power will be diminished will, of course, oppose the change; and some who see theirs increased will favor them regardless of their benefits or detriments to the institutions.

In reading the document closely enough to try to summarize it, I found much of the language ambiguous, vague, and jargonistic enough that in some cases the difficulties will come in trying to guess at the Commission's meaning and translating that into relevant actions and practices. The Commission took its job very seriously and worked hard at it, but whoever wrote the report seems to have felt constrained to bring together all the proper buzz words, the polysyllabic abstractions that while addressing real and serious and pressing questions tend to make the report hard to read and to make nonsense out of many statements if one tries to read them very closely. Consider the logical juxtaposition of these words: "Access must be meaningful: and to be meaningful, it must be access to a quality system that helps ensure the success of every student who enrolls. The responsibility for this success falls on all who participate—particularly those who teach and those who learn." The obscurity of the first part is over-balanced by the obviousness of the second part. Many concepts remain undefined, unexplained, as they have been for years, and the RC has made no attempt to clarify them. If we examine such terms as *adult learners*, *minority education*, *underserved* without ever considering the people who sort of hover in the background of our minds, the meanings of these terms evaporate in evanescent abstractions and lead us nowhere; we should not pursue excellence, we should pursue people who do excellent work. All these terms leave us pursuing the hot air that issues from a lot of educational discourse rather than dealing with the realities of the classroom; the personalities of the students and the teachers and the nature of the subjects that they pursue. Let's hope that we can make sense of the whole thing before long.

THE WRITING LAB

(Continued from Page 5)

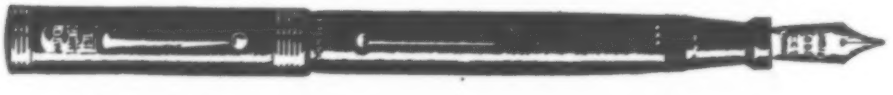
segregating minority students, administrators risk legal repercussions and charges of bias and discrimination. An alternative which seems to have a good deal of promise is the writing lab concept.

In October the Literature and Language Division at Orange Coast College authorized the hiring of a linguist, myself, to help set up a Writing Lab for students in remedial English classes. This move was in response to requests from the English faculty that something be done to help them more effectively teach the remedial student population. It was felt at the time that the most effective way to help these students would be through a program of individual tutoring. Students were told that the Lab would be open two days a week and that they could come in any time on either day. Preliminary results of the program indicate that the students liked the program. When the students were offered the opportunity of coming to the Lab either one or two hours per week, the students who made the most use of the Lab were the minority and second language students who needed the extra help.

An example of this type of student is the black student who has special trouble with subject-verb agreement, final *-s* plurals, possessive *-s*, final *-ed* of verbs, and often omits the copula before adjective complements. In addition, he has special syntactic problems with relative clauses and infinitive and gerund phrases. Special exercises covering these areas can be administered in the Writing Lab, so that the student may proceed with his regular course work. The individual's teacher does not need to take the class time to help this student and may concentrate on the problems the whole class has in common: paragraph development, use of supporting detail, and transitional devices.

In this way, the student can be given help with only the linguistic areas where he has a deficit. At the same time, the Writing Lab instructor can foster improved study skills and renewed confidence in a student who up to this time has been ignored or shunted into special classes.

The teachers whose students participated likewise seemed to be positive about the results. The Lab served as a resource for them, providing new ideas, techniques, and resources for handling their teaching assignments. In addition, the Lab personnel had linguistic training and were able to diagnose language problems more quickly and to prescribe effective remedies for the problems.



Notices

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in the Literacy Debate" (Michael Cohen, Software Consultant, UCLA Writing Programs); "Bilingualism and Literacy Development" (Richard Duran, Assoc. Professor, Educational Psychology Program, Graduate School of Education, UC Santa Barbara); "Writing Across the Curriculum: Reasoning and Style" (Ellen Strenski, Upper-Division Coordinator, UCLA Writing Programs); "Literacy and the Imagination" (Gabriele Rico, Director of Composition Program, CSu San Jose; Hans Guth, Professor of English, CSU San Joee); "Evaluating Literacy" (Miles Myers, Bay Area Writing Project, UC Berkeley); and "Literacy and the Survival of Humanism" (Richard Lanham).

For further information, write or call Brenda Schildgen, Writing Program Director, Univ. of San Francisco, Ignation Heights, San Francisco 94117-1080. 415: 666-6809.

SCIENCE FICTION

26-29 June 1986. Science Fiction Research Association. San Diego State University. For information write Larry McCaffery, Dept. of English and Comparative Lit, San Diego State University, San Diego, CA 92182.

PENN STATE CONFERENCE

8-11 July 1986. Penn State Conference on Rhetoric and Composition. Pennsylvania State University, University Park, Penn. Speakers include Edward P.J. Corbett, Professor of English, Ohio State University; James Berlin, Director of Freshman English, University of Cincinnati; John Gage, Director of Composition, University of Oregon; Dixie Goswami, instructor at Clemson University and director of the Breadland Writing Project for Teachers; Maxine Hairston, Professor of English, University of Texas; and Geneva Smitherman, Director of basic course in Speech Communication Department, Wayne State University.

For further information write or call Rhetoric and Composition, Penn State University, 410 Keller Building, University Park, PA 16802.

DICKENS/SHAKESPEARE

1-10 August 1986. Dickens, Shakespeare, and the Theater. UC Santa Cruz. For complete information write Joel J. Brattin and Nan Dorsey, Dickens Project, Kresage College, University of California, Santa Cruz, CA 95064.

LITERATURE CONFERENCE

17-18 October 1986. Second City Colleges of Chicago National Literature Conference. "Literature Across the Disciplines: The Roles of Literature in the Community College. For Information write Professor Richard Lerner, City Colleges of Chicago, 30 East Lake Street, Chicago, IL 60601.

FIVE STEP PLAN

(Continued from Page 7)

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Ramoser, R.C. *Results of Second Assessment Study of Developmental Education Programs in Ohio.* Ohio Statewide Advisory Committee on Developmental Education, 1978. (ERIC No. 157-587).

Roueche, J.E. and N.R. Armes. "Basic Skills Education: Point-Counterpoint." *Community and Junior College Journal* 50.6 (1980): 21-24.

Roueche, J.E. and J.J. Snow. "The Teacher and College Remedial Programs." *Today's Education* (September-October 1978): 69-72.

Santa, C.M. and R.B. Truscott. "A College Reading Program: The Integration of Reading, Writing, Speaking, and Thinking Within the Content Areas." *College Student Journal* 13 (1979): 391-397.

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Stammer, J.D. "Reading Problems in Vocational and Technical Education." *Journal of Industrial Teacher Education* 20.4 (1983): 32-38.

Wilson, R.E. "Quality: The Issue of the Eighties." *Community and Junior College Journal* 53.1 (1982): 46-47.

Zoglin, M.L. "Redefining the Role of the Community College in an Era of Declining Resources." *Change* (September 1982): 36-38.

Gloria Reid, who has an M.S. from California State University, Hayward, and an M.A. in English Composition from San Francisco State University, currently teaches reading and English courses at Ohlone College and is active on the Prerequisite Skills Committee. She has also taught at CSU Hayward, Diablo Valley College, and Heald Business College.

ERIC Clearinghouse for
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